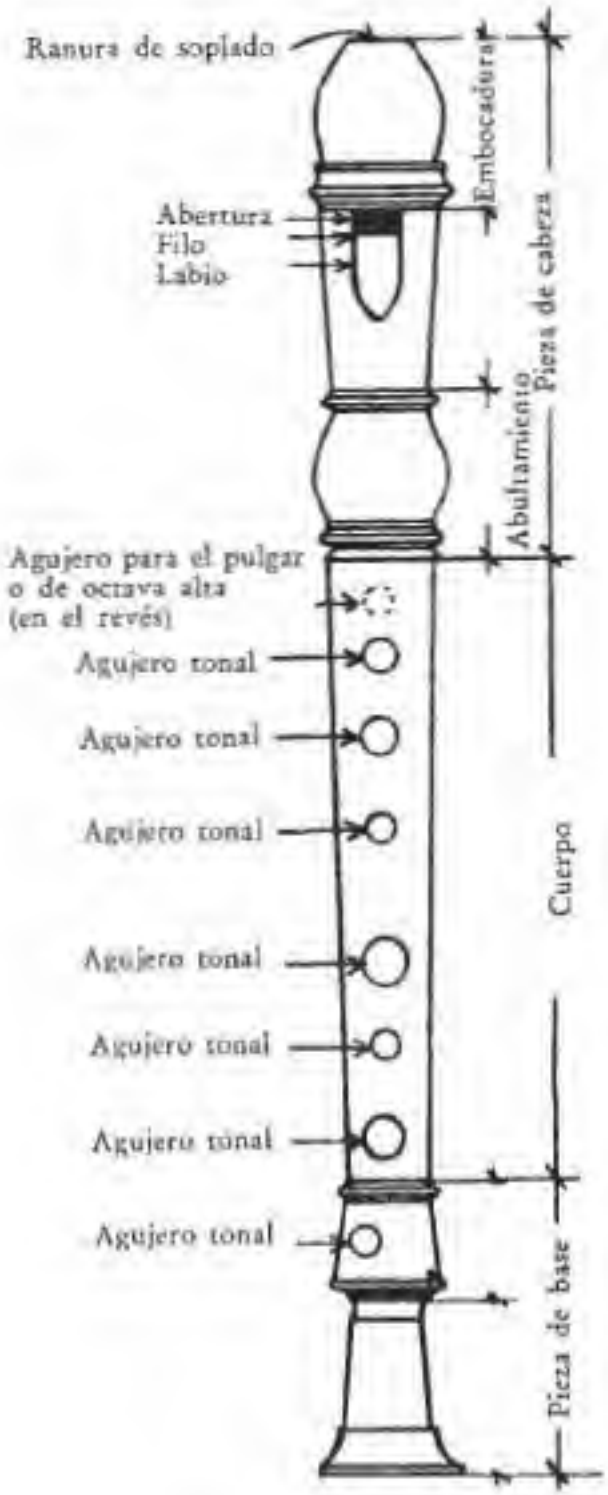
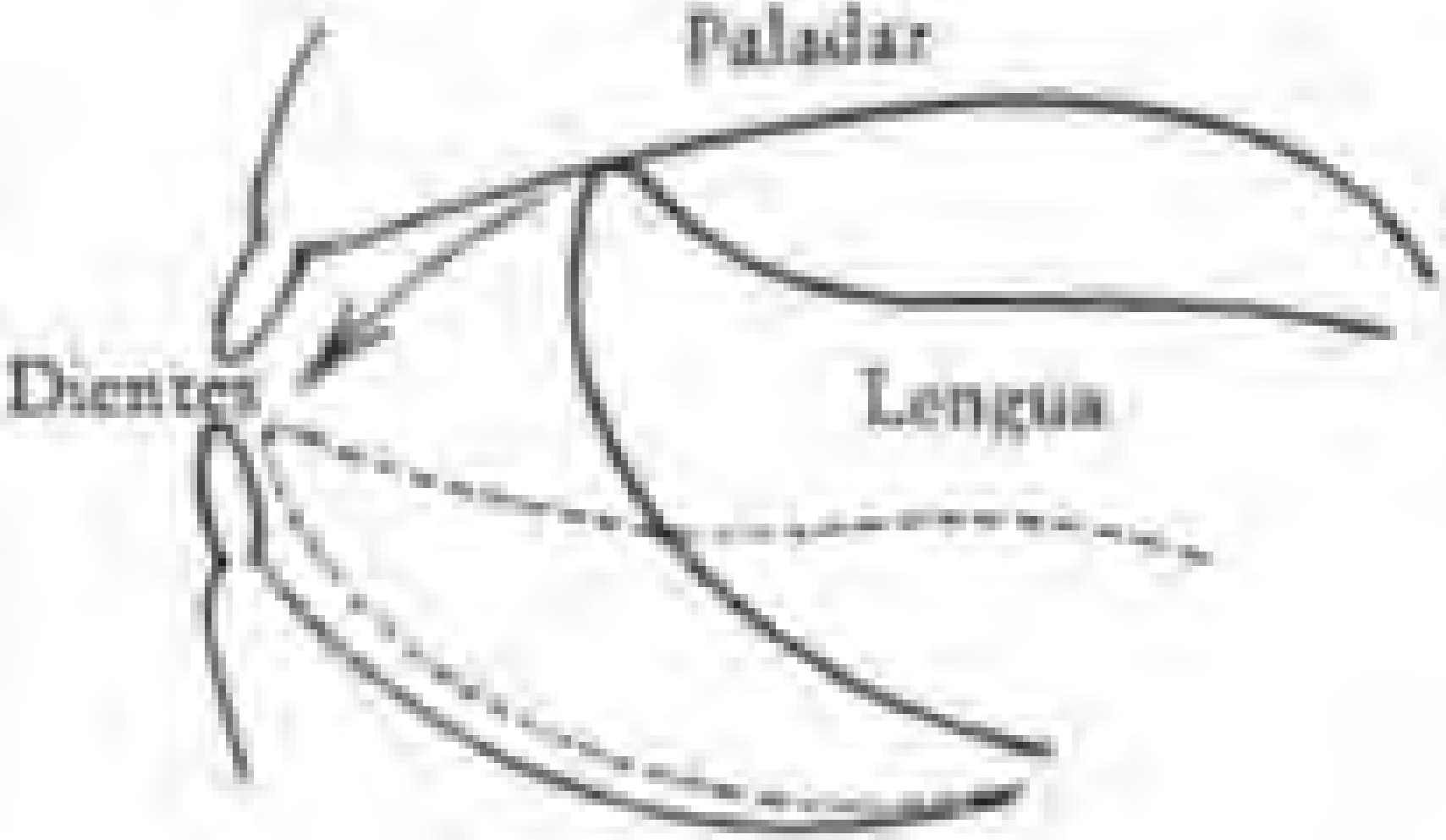
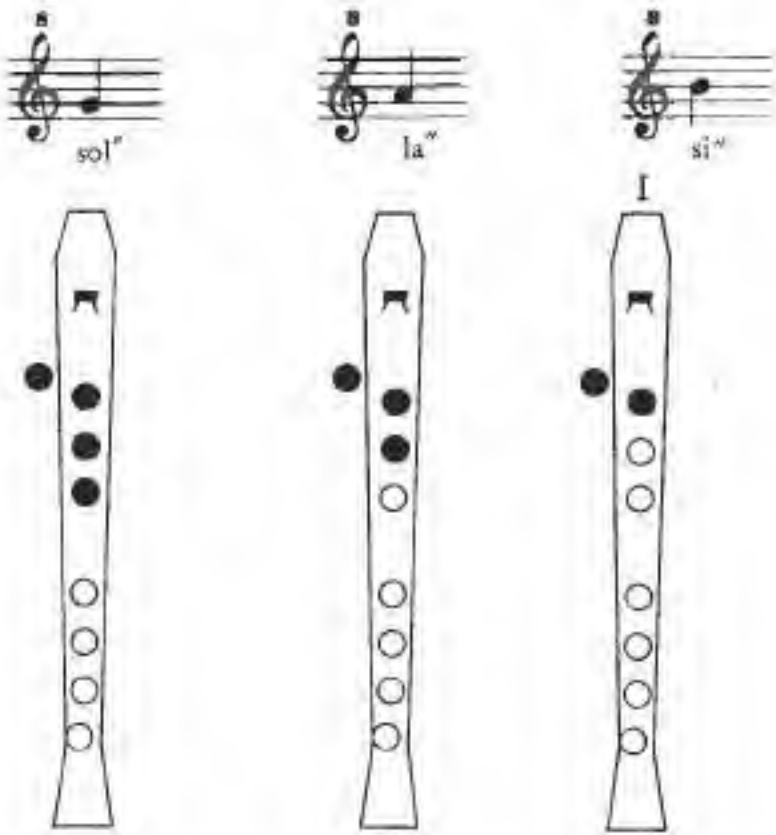
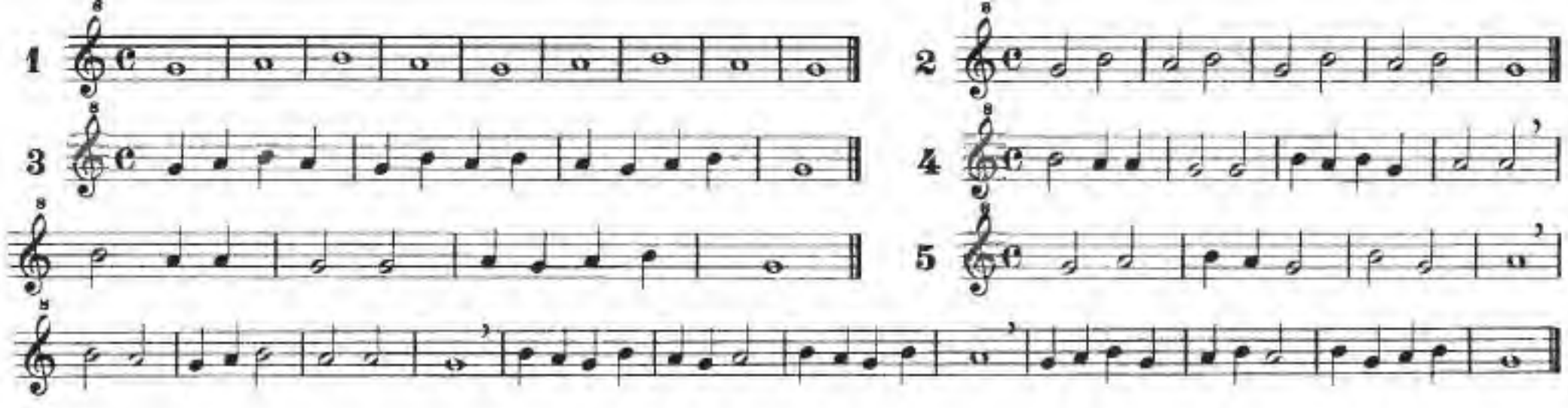
Mano izquierda:
Pulgar
Indice
Medio
Anular
Mano derecha:
Indice
Medio
Anular
Meñique

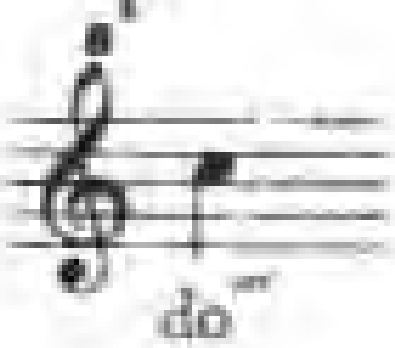

Ranura de soplado
Embocadura
Abertura
Filo
Labio
Pieza de cabeza
Abultamiento
Agujero para el pulgar
o de octava alta
(en el revés)
Agujero tonal
Agujero tonal
Agujero tonal
Agujero tonal
Agujero tonal
Agujero tonal
Agujero tonal
Cuerpo
Pieza de base

- **Componentes de la flauta:**

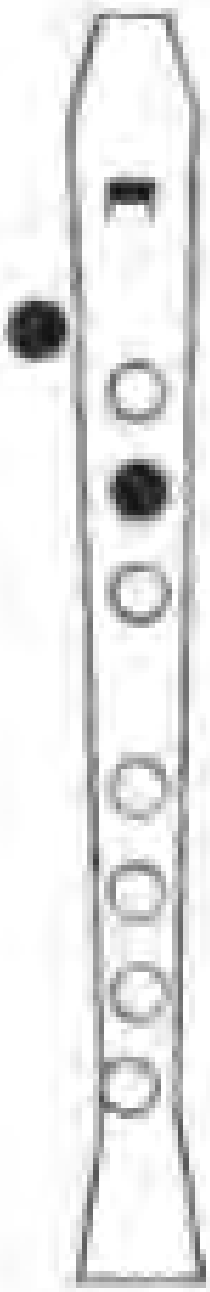

Paladar
Dientes
Lengua

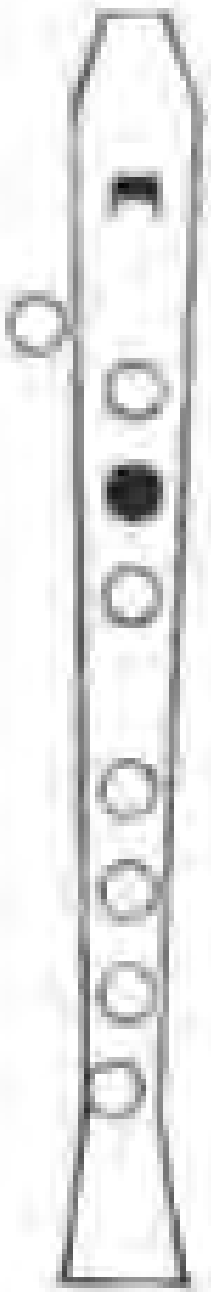

sol''
la''
si''

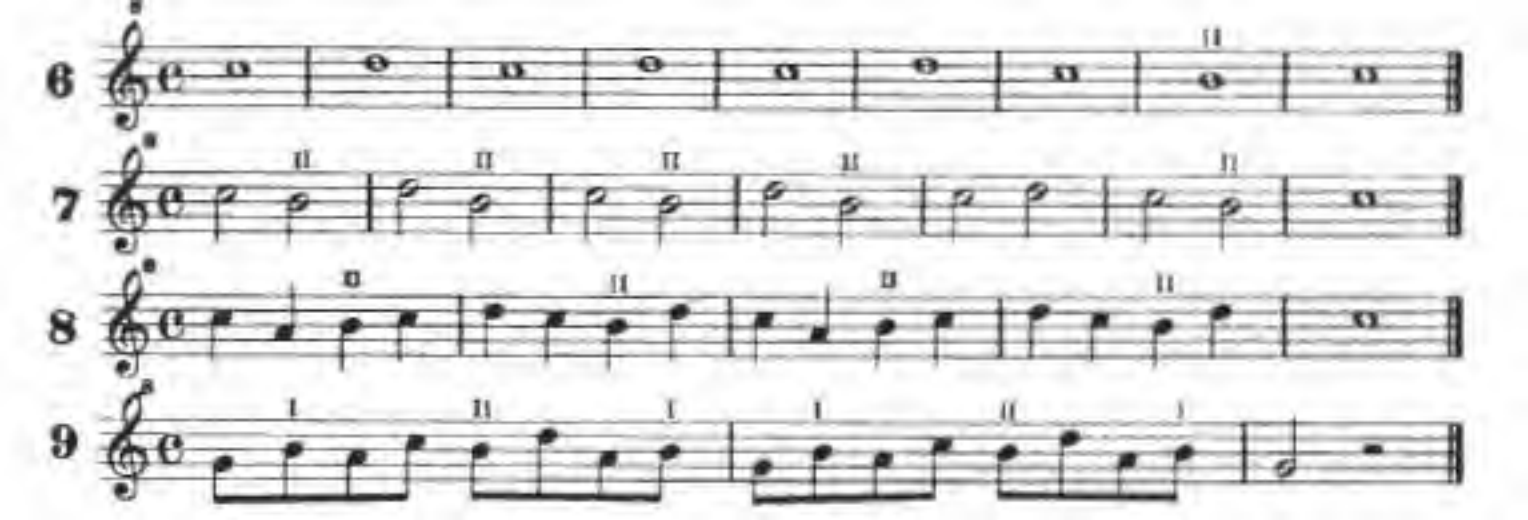

1
2
3
4
5

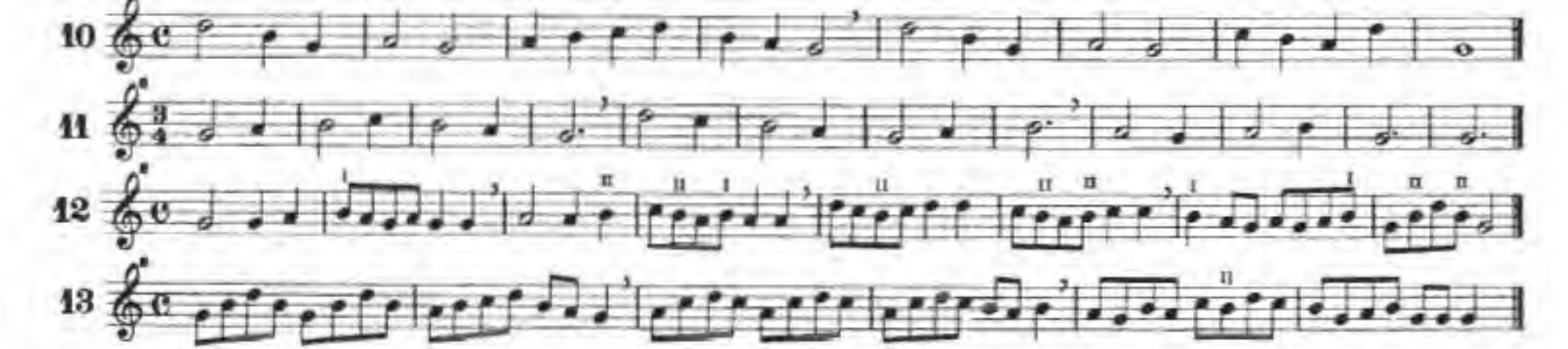

do'''

re'''






6
7
8
9


10
11
12
13

14

Bai - xant de la Font del Gat u - na no - ia, u - na no - ia; bai -

xant de la Font del Gat u - na no - ia un sol - dat. Pre-gun - teu - li com se diu, Ma - ri -

e - ta Ma - ri - e - ta; pre-gun - teu - li com se diu, Ma - ri - e - ta del ull viu.

Dos viejas danzas

1600

15

16

D.C.

Danza zingara

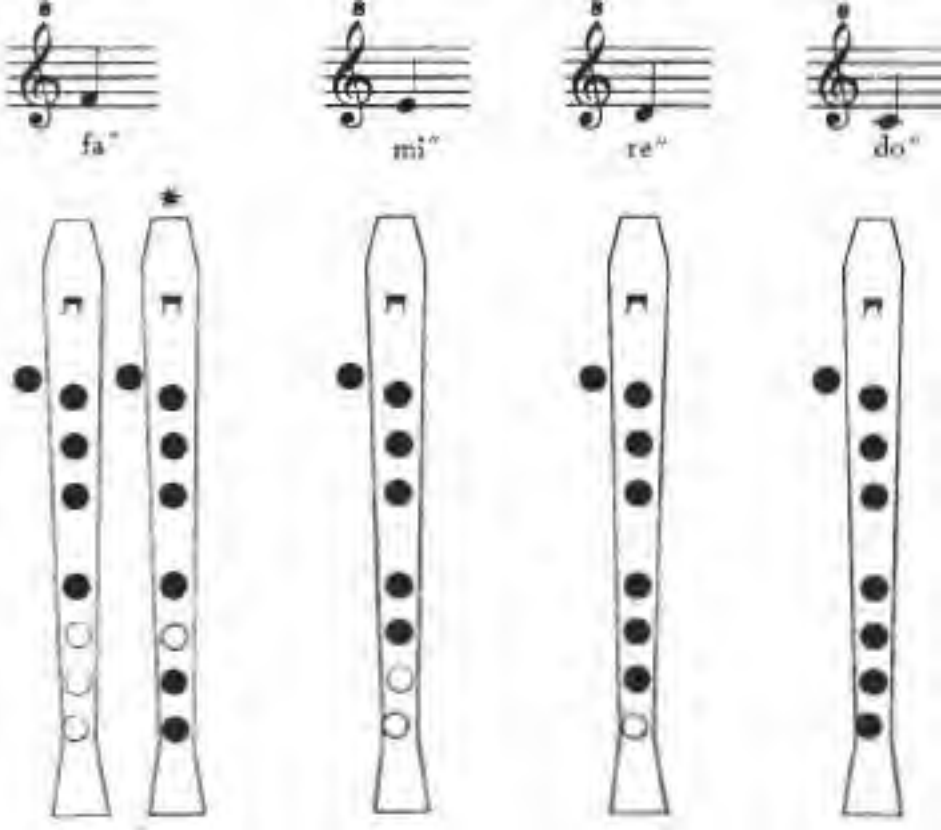
popular

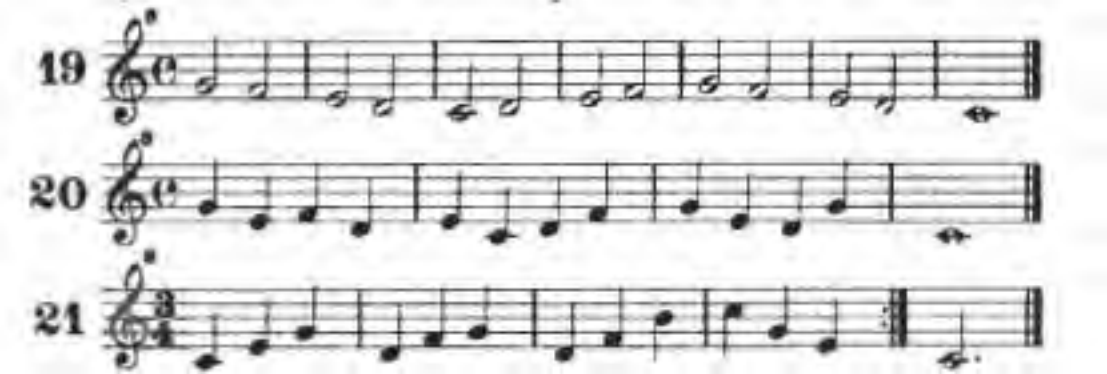
17

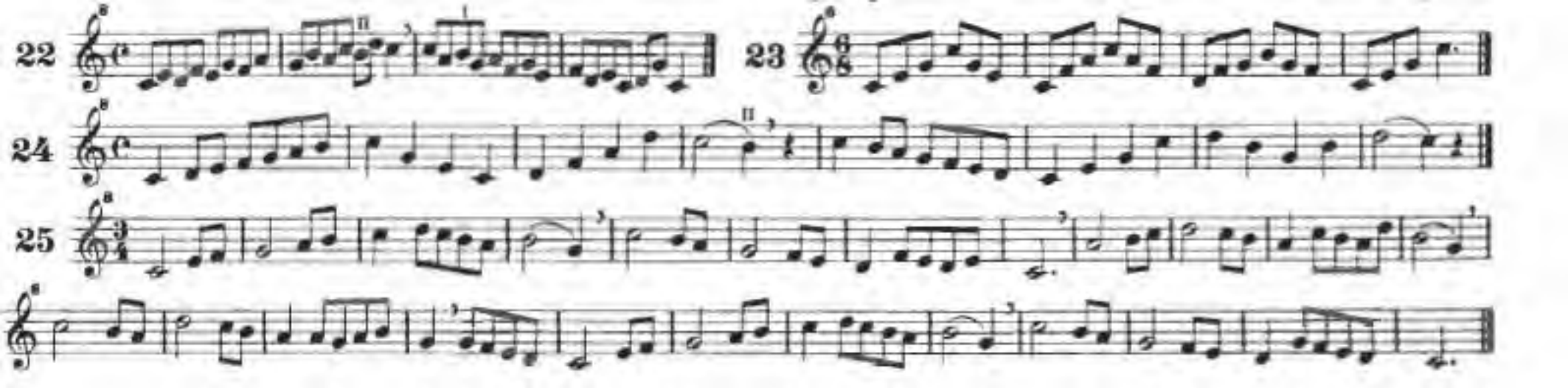
Danza

popular

18


fa"
mi"
re"
do"
*


19
20
21


22
23
24
25

Asturias

26

A mí me gus - ta lo blan - co, vi - va lo blan - co, mue - ra lo ne - gro
A mí me gus - ta la gai - ta vi - va la gai - ta, vi - va el gai - te - ro

que lo ne - gro es co - sa tris - te yo soy a le - gre yo no lo quie - ro.
a mí me gus - ta la gai - ta que ten - ga el tue - lle de ter - cio pe - lo.

Villancico

Andalucía

27

Ga - ta - tum - ba, tum - ba, tum - ba, con pan - de - ros y so - na - jas ga - ta - tum - ba, tum - ba,
tum - ba, no te me - tas en las pa - jas. Ga - ta - tum - ba, tum - ba, tum - ba, to - ca el
pi - to y el ra - bel; ga - ta - tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

La pastoreta

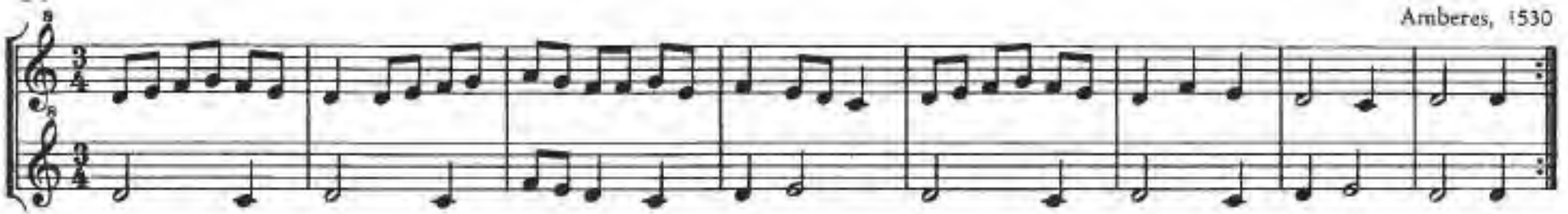
Cataluña

28

¿Que li do - na - rem a la pas - to - re - ta, que li do - na - rem per a - nara ba - llar?
Jo li do - na - ri - a u - na ca - put - xe - ta i a la mun - ta nye - ta la fa - ri - a a - nar.
A la moun - ta nye - ta nihi ne - va nihi - plou ia la te - rra pla - na tot el vent ho mou.
So - ta l'om - bre - ta, l'om - bre - ta, l'om - bri, flors i vi - o - les i ro - ma - ni.

Amberes, 1530

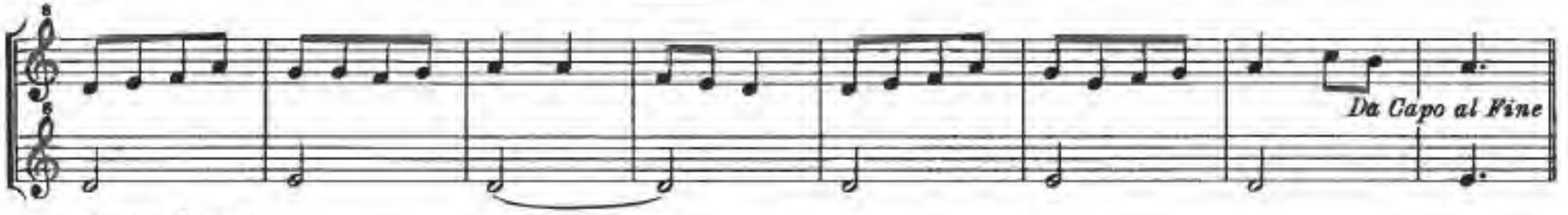
29



Pastorela

francesa

30

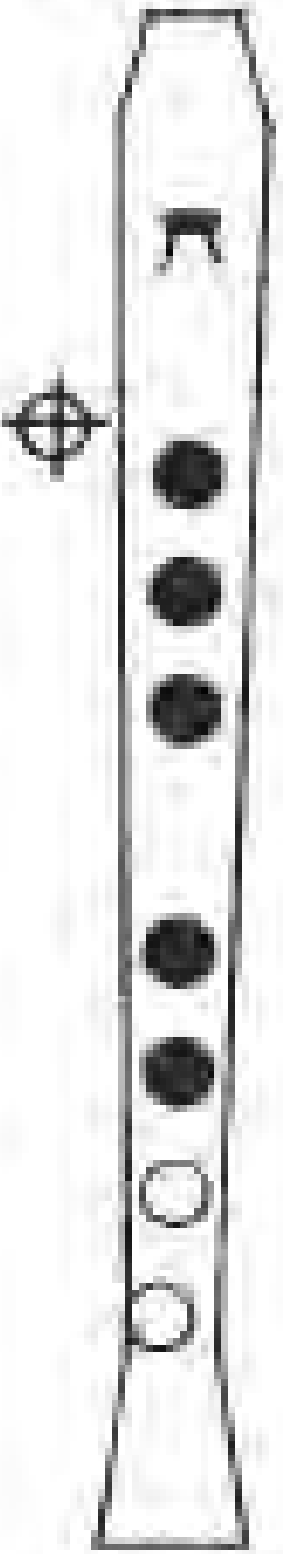


Contradanza

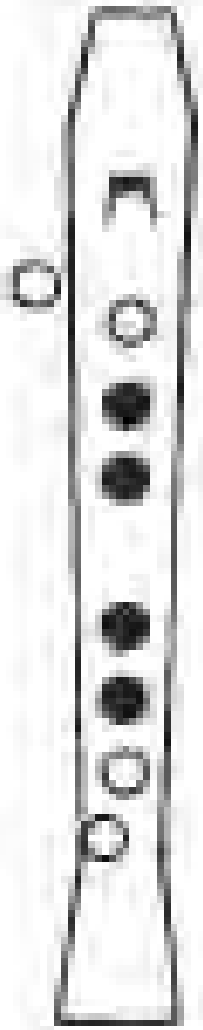
holandesa

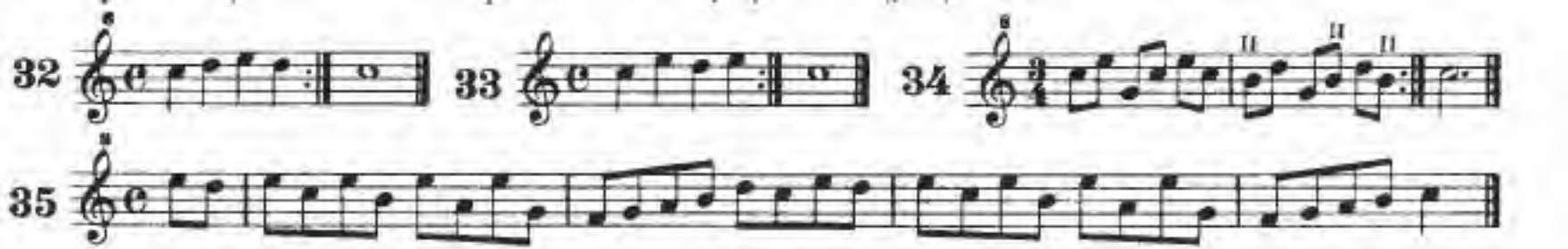
31

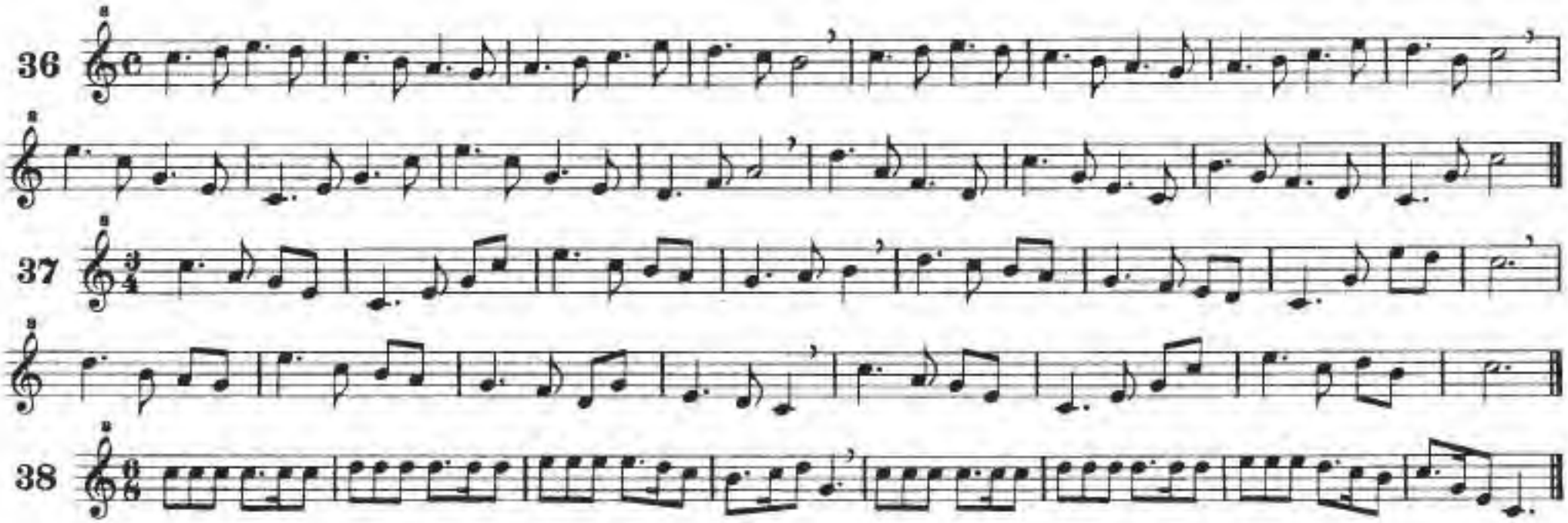
mi'''



Posición auxiliar para mi'''

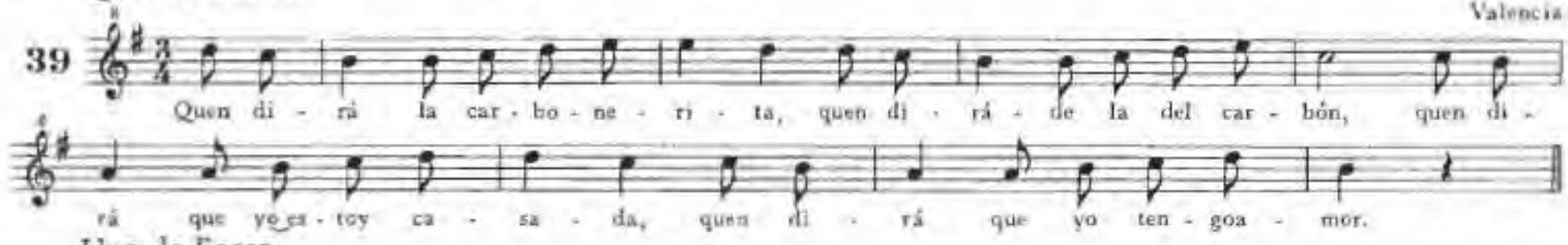



32
33
34
35


36
37
38

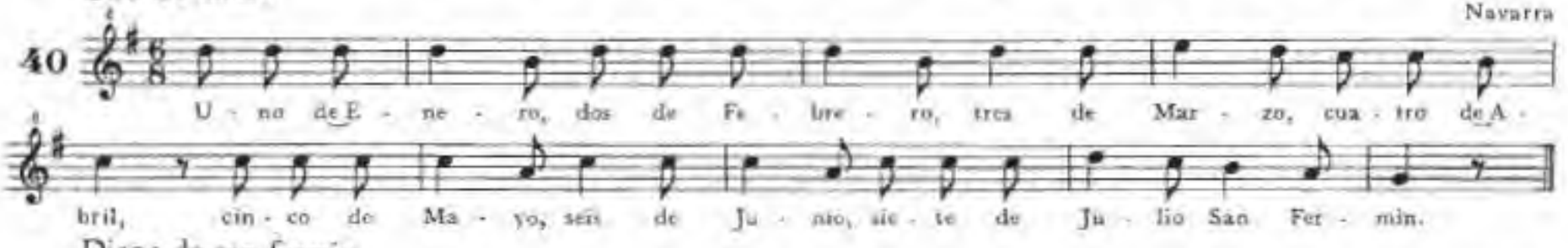
Quen dirá la car

Valencia



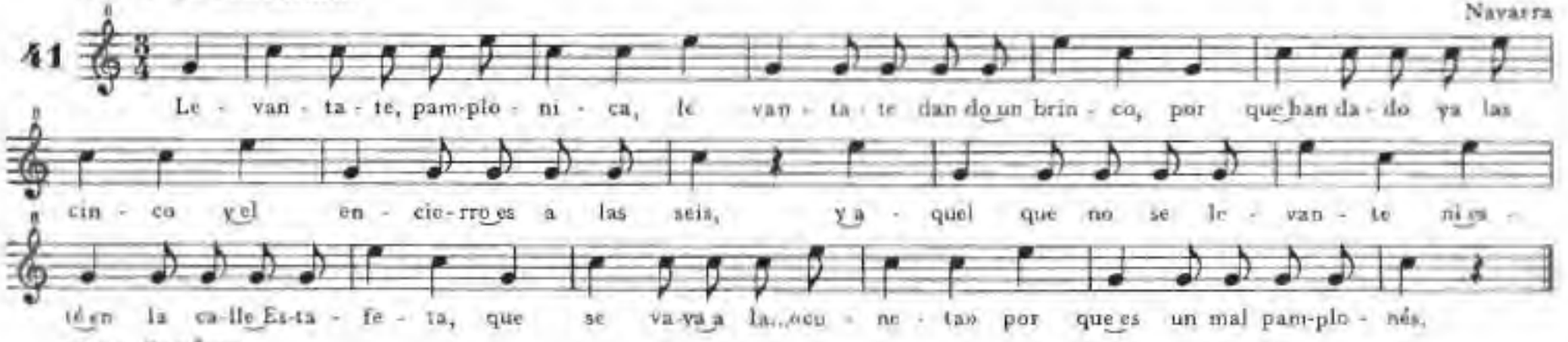
Uno de Enero

Navarra

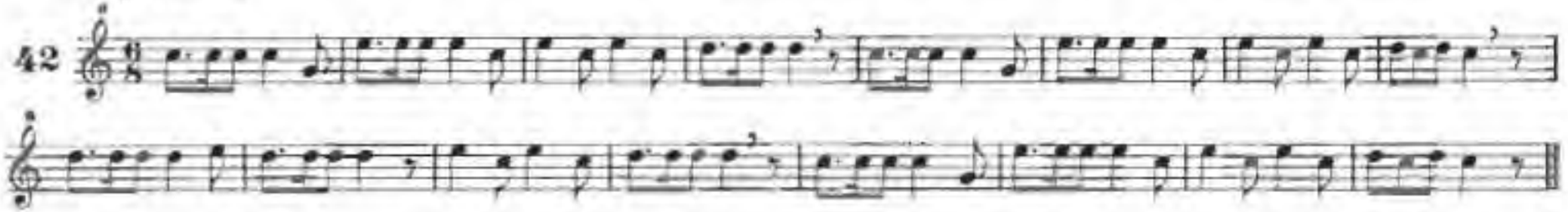


Diana de san fermin

Navarra



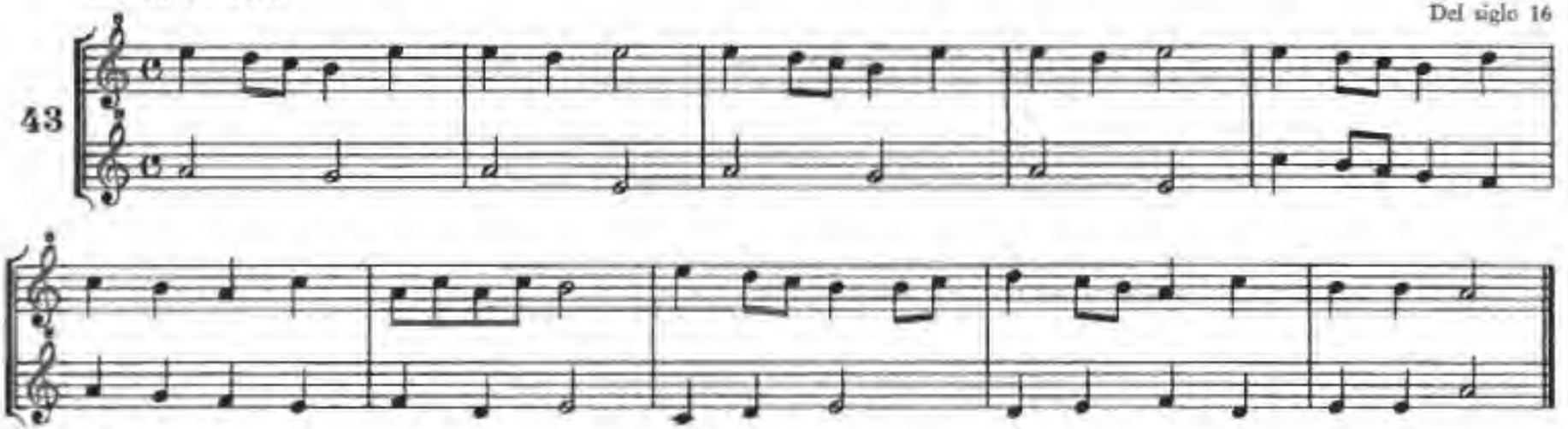
Vieja Fanfare



Danza francesa

Del siglo 16

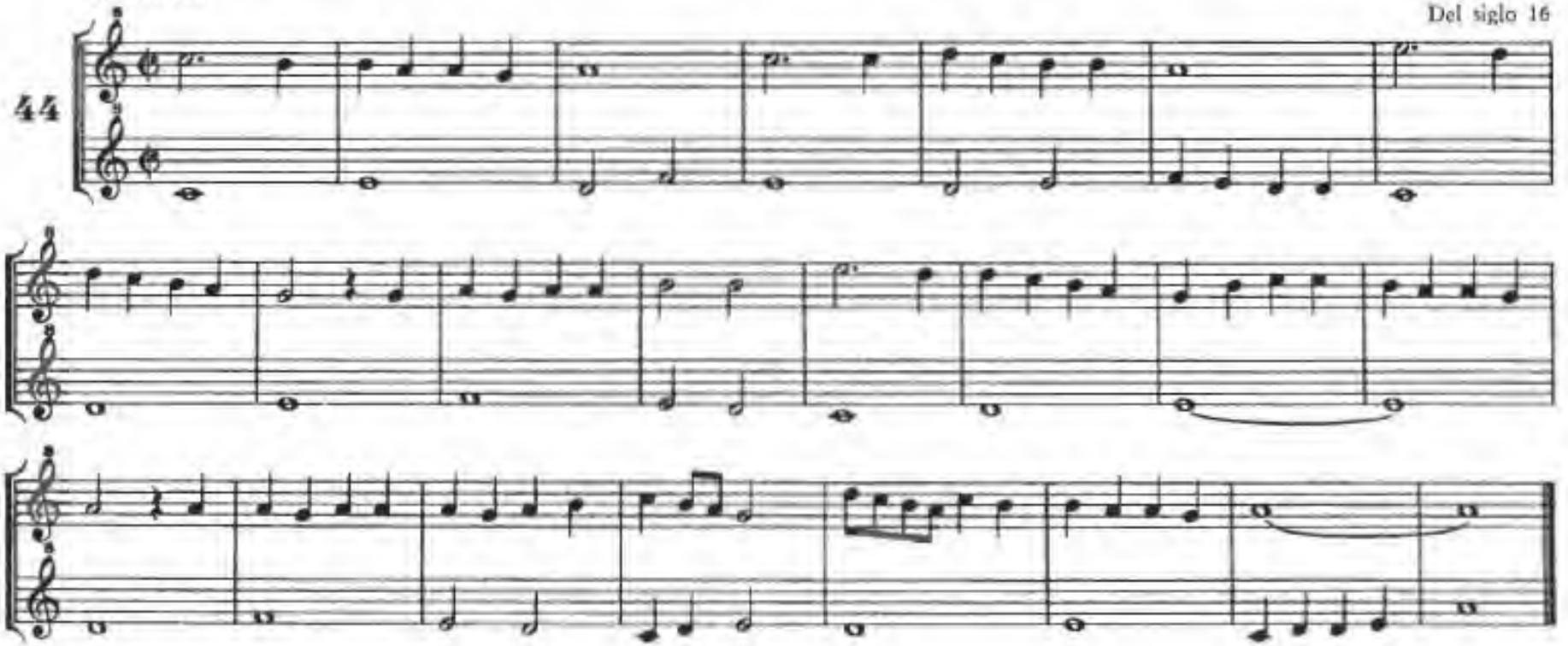
43

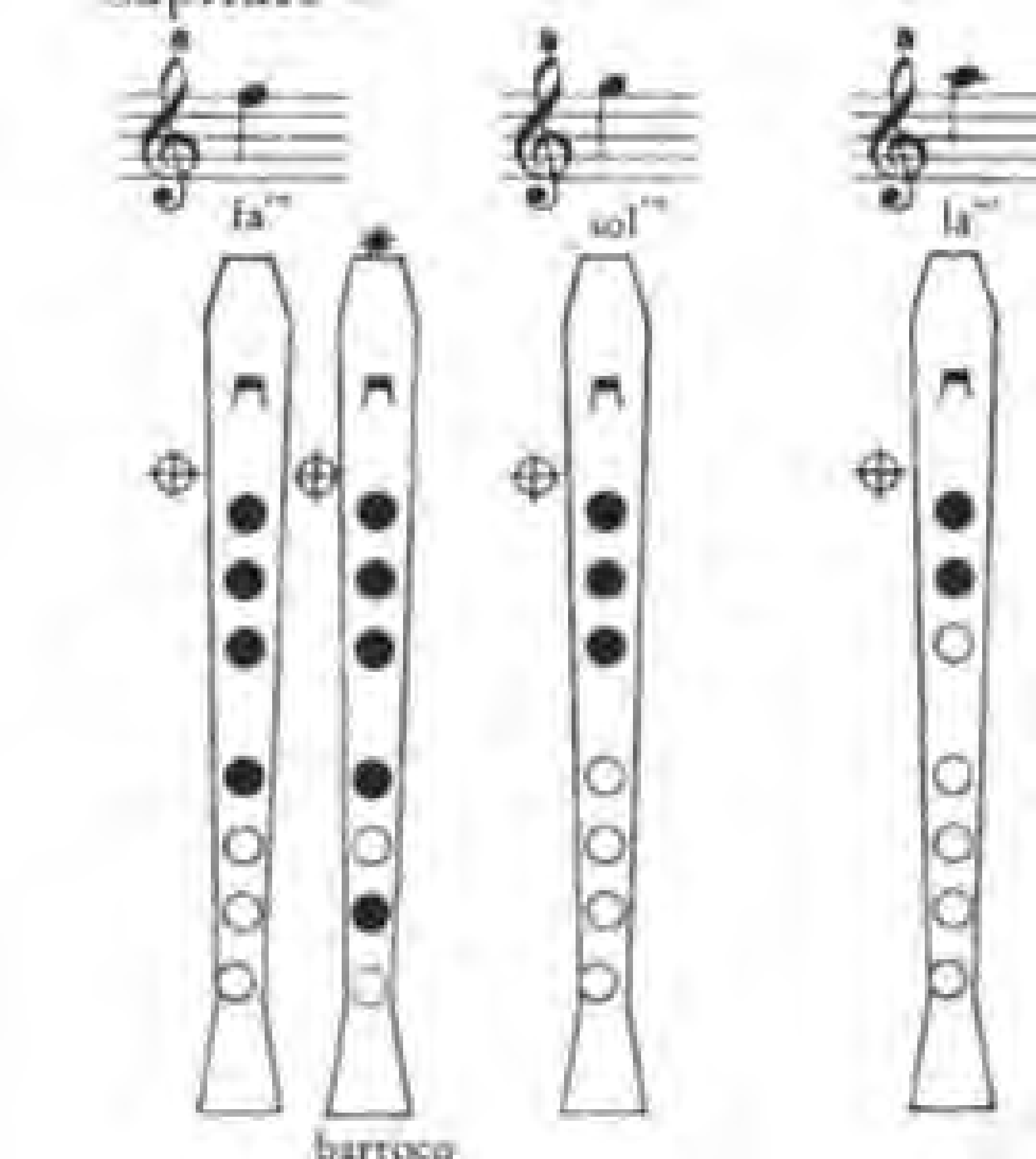


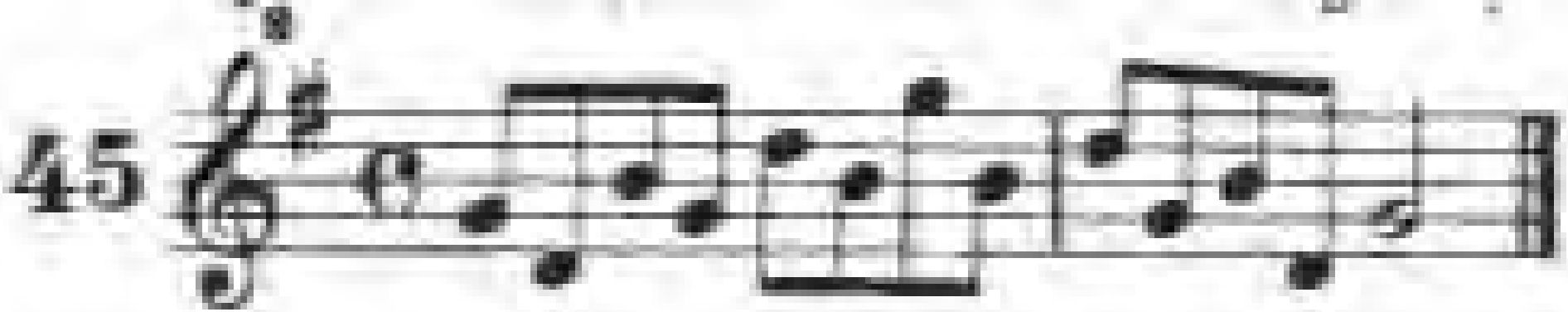
Pastorela

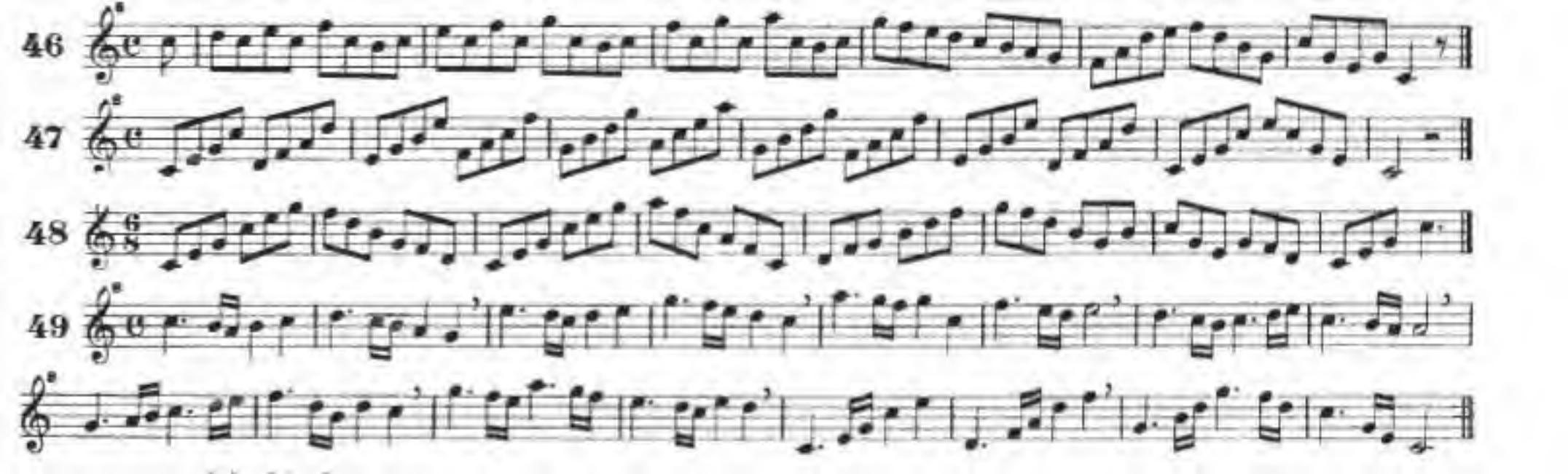
Del siglo 16

44




Fa
sol
barroco


45


46
47
48
49

Jota

Aragón

50

Que no quie - re ser fran - ce - sa, la Vir - gen del Pi - lar di - ce
Un or - gu - llo sin - gu - lar tie - nen los a - ra - go - ne - ses

que no qui - re ser fran - ce - sa, que quie - re ser Ca - pi - ta - na
un or - gu - llo sin - gu - lar por - que tie - nen por Pa - tro - na

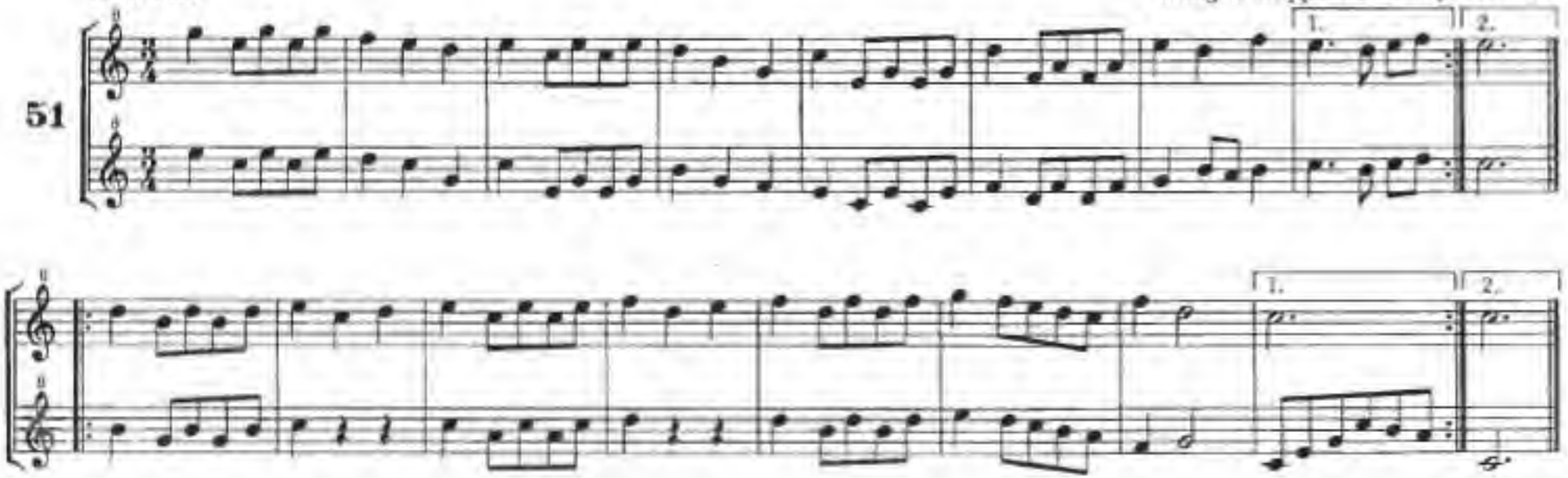
de la tro - pa a - ra - go - ne - sa de la tro - pa a - ra - go -
a la Vir - gen del Pi - lar a la Vir - gen del Pi -

ne - sa la Vir - gen del Pi - lar di - ce
lar tie - nen los a - ra - go - ne - ses

Minueto

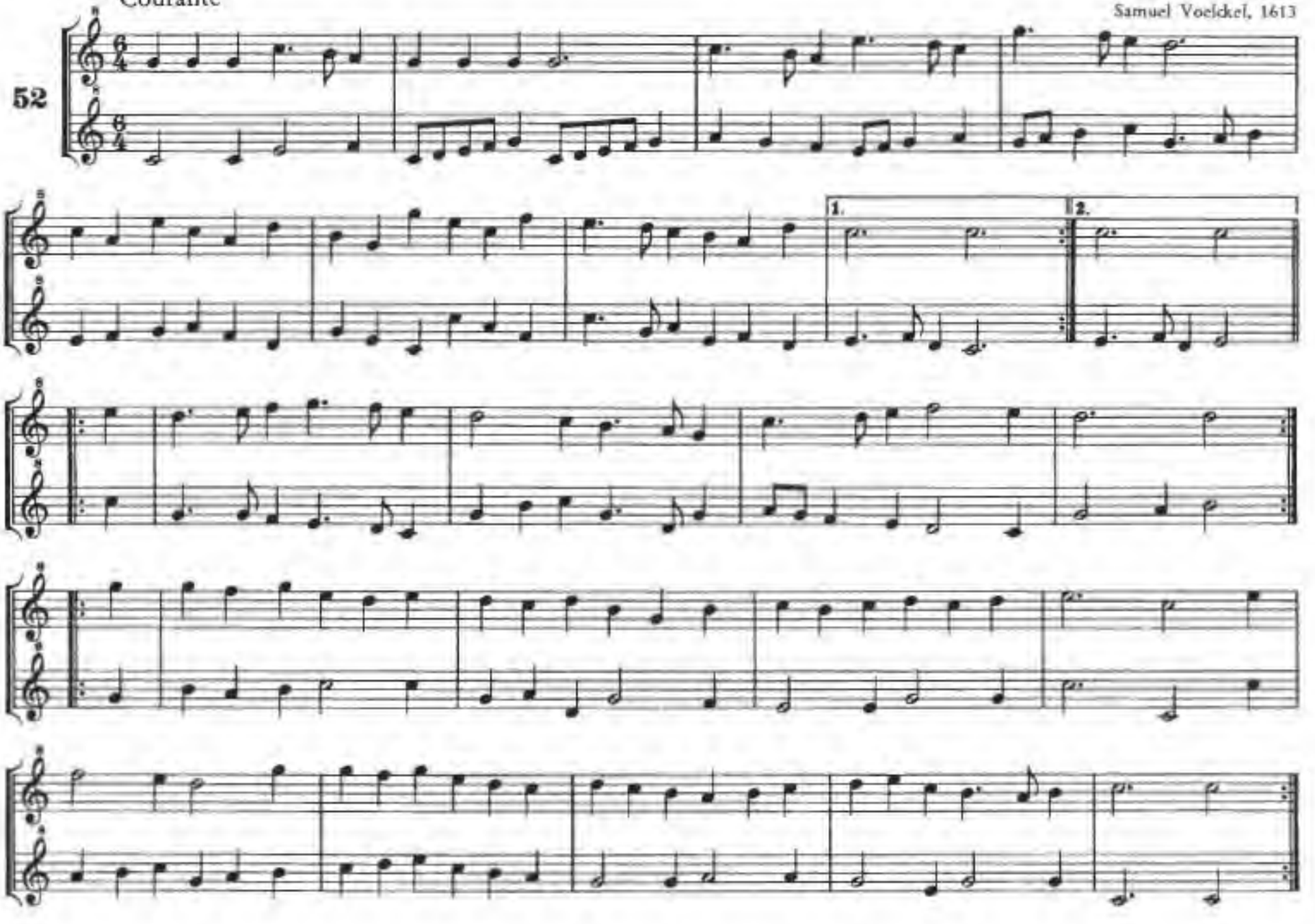
Georg Philipp Telemann, 1681-1767

51



Courante

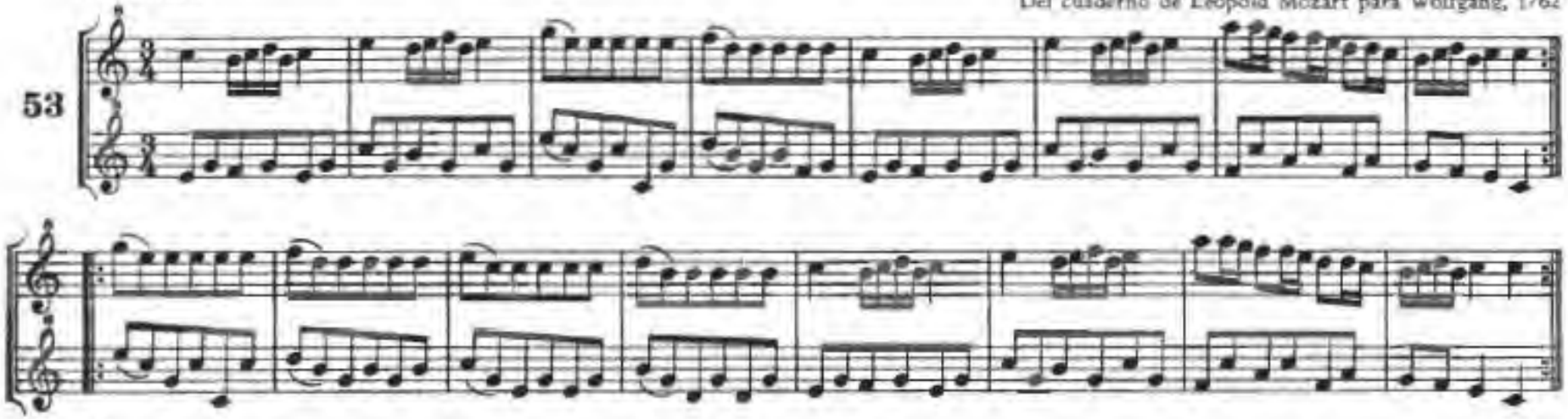
Samuel Voelckel, 1613



Polonesa

Del cuaderno de Leopold Mozart para Wolfgang, 1762

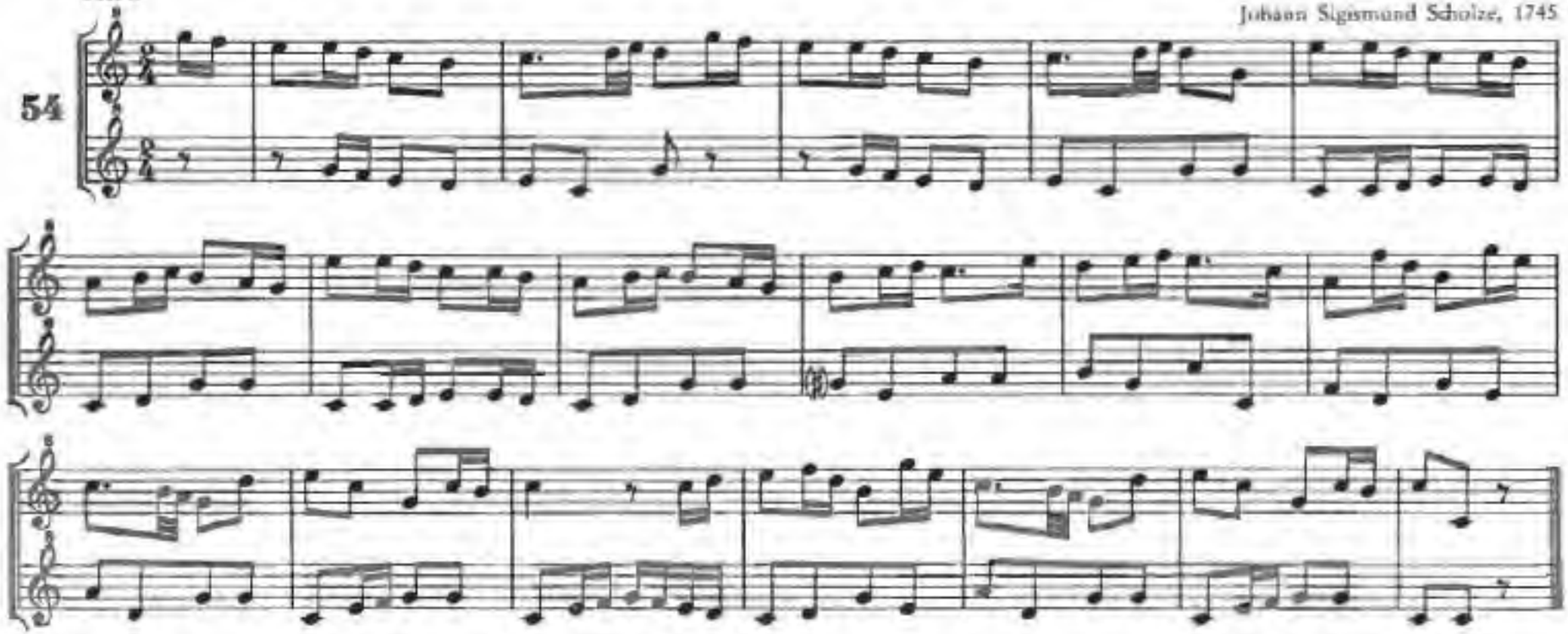
53



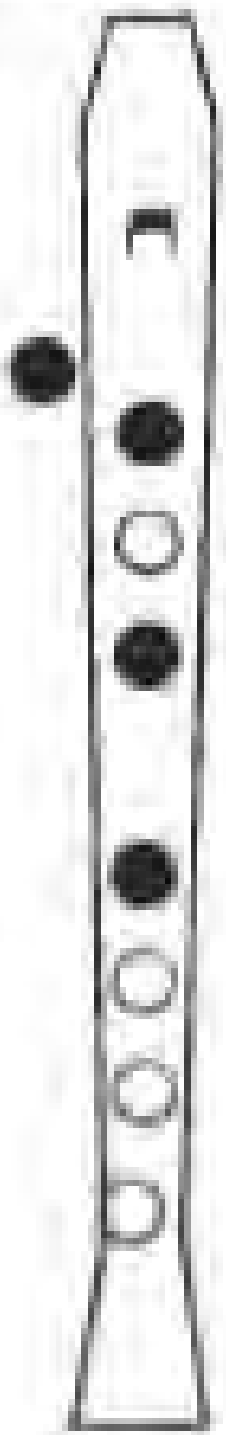
Aire

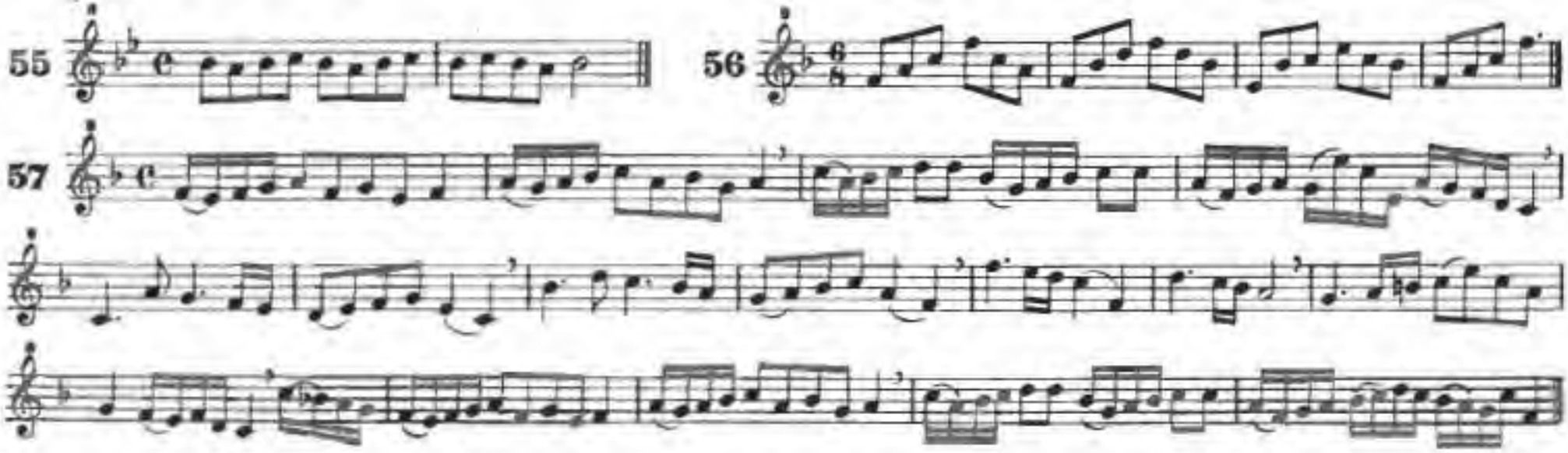
Johann Sigismund Scholze, 1745

54



si bemol" (la sostenido")

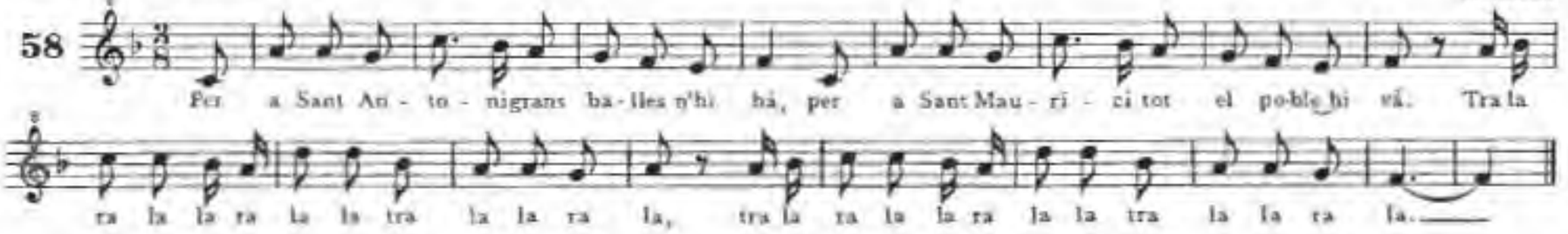



55
56
57

L'hereu riera

Cataluña

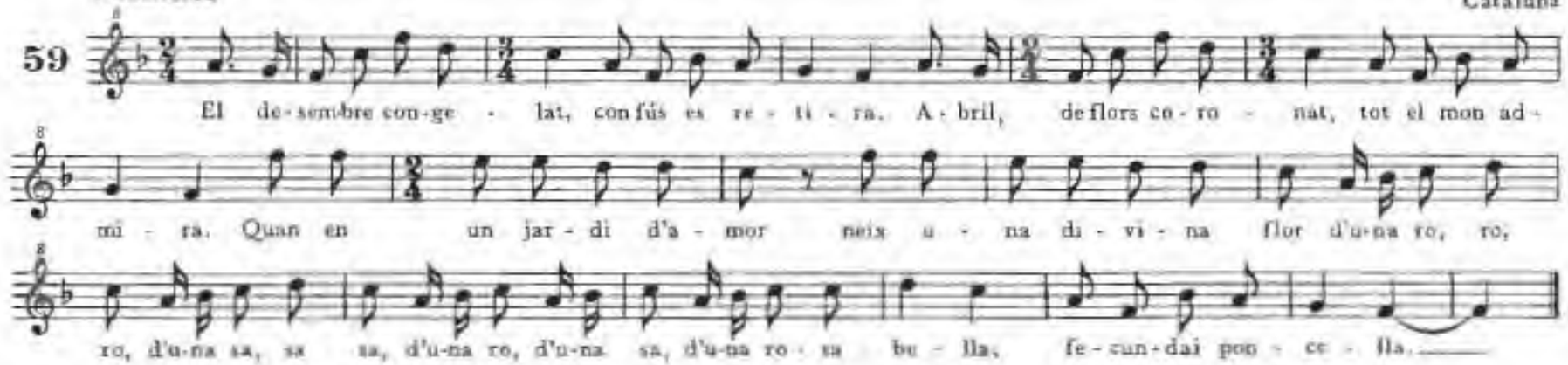
58



Villancico

Cataluña

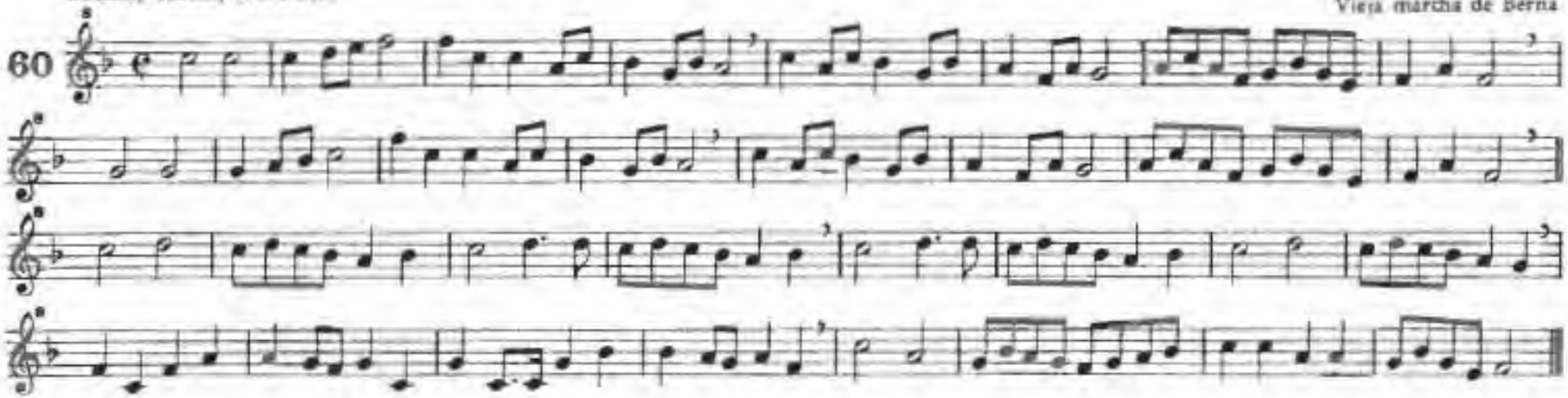
59



Tram, tram, trariditi

Vieja marcha de Berna

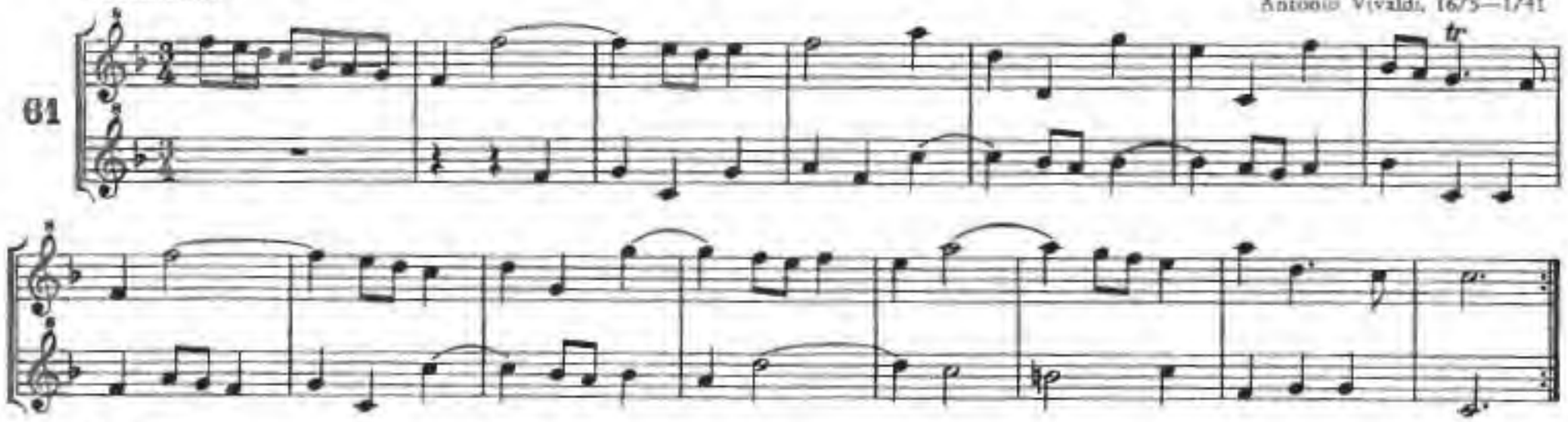
60



Sarabanda

Antonio Vivaldi, 1675—1741

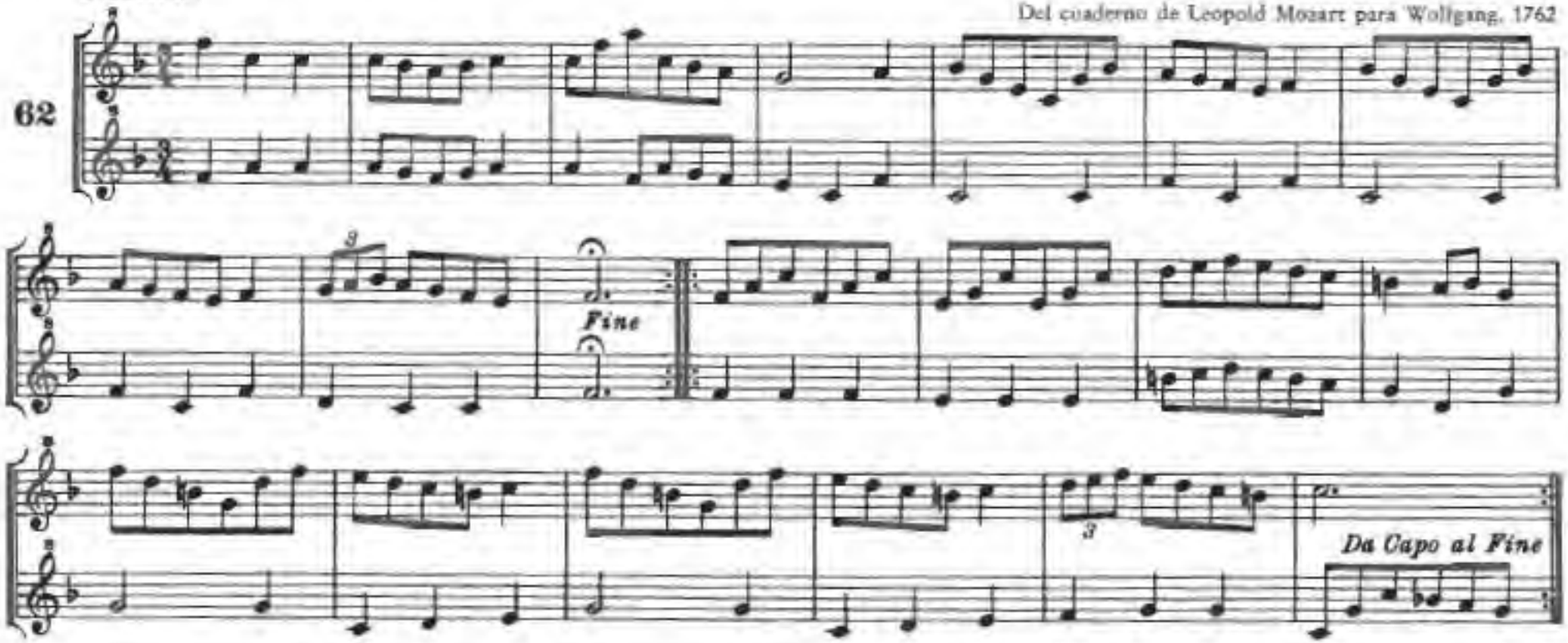
61



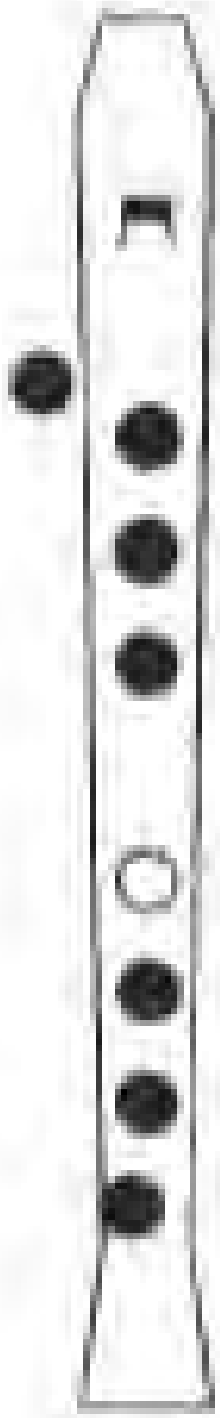
Minueto

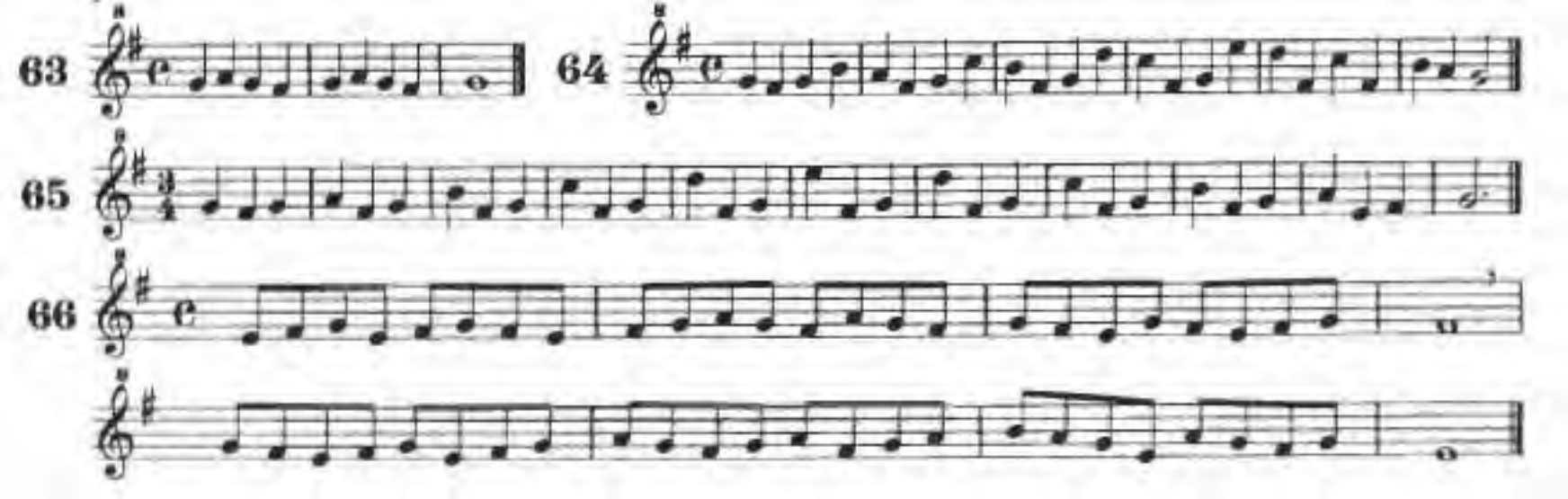
Del cuaderno de Leopold Mozart para Wolfgang, 1762

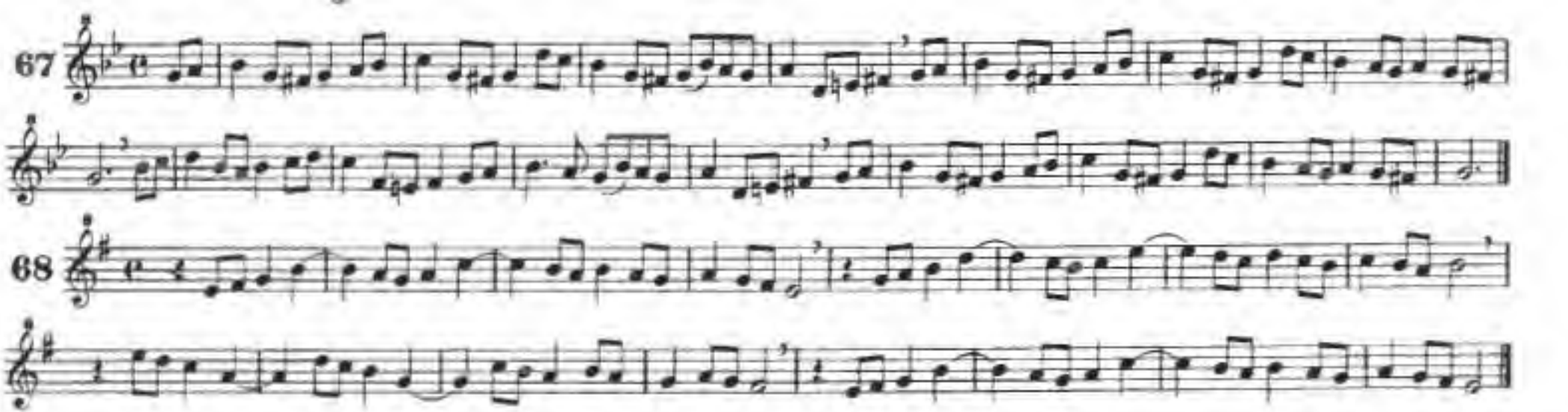
62



fa *sostenido* (sol bemol)




63
64
65
66


67
68

Maneo

Galicia

69

Bai - la ne - na, bai - la ne - na e non pa-res de bai - lar,

qu'as es - tre - las ta - men bai lan sin per der seu a - lu - mar,

E - a, e - a, sa - le - ro - sa sin per der seu a - lu - mar.

Co-mo se co - le - an as troi-tas n'a an - ga, a - si se me - ne - a teu cor - po sa - la - da.

Co-mo se co - le - an as troi-tas no ri - o, a - si se me - ne - a teu cor - po fro - ti - do.

Pieza

Wolfgang Amadeus Mozart, 1756—1791

70

Burlesca

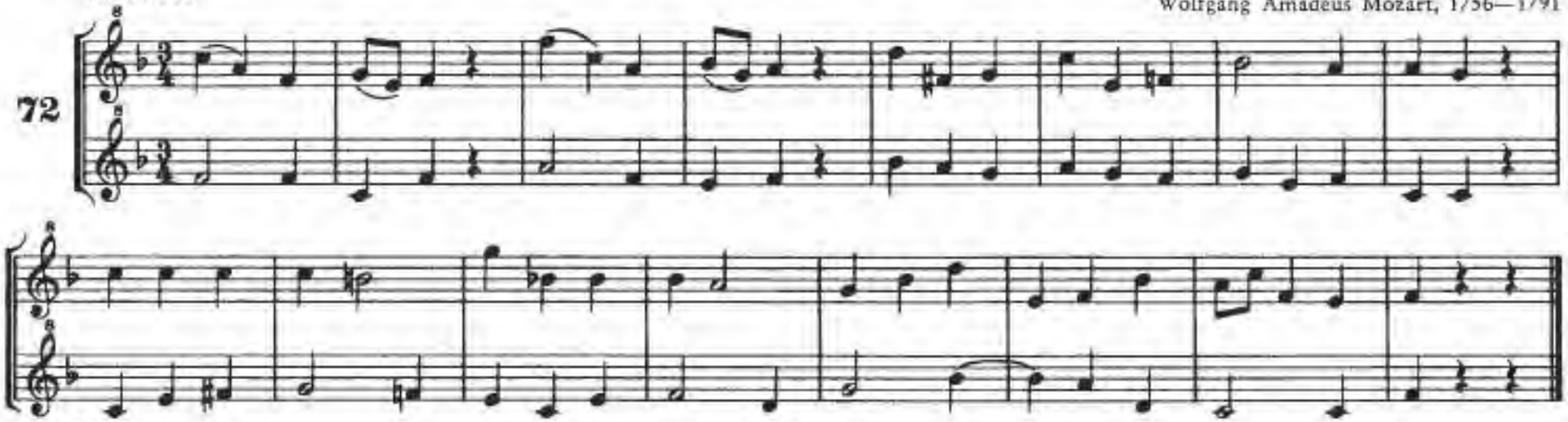
Vieja melodia popular

71

Minueto

Wolfgang Amadeus Mozart, 1756—1791

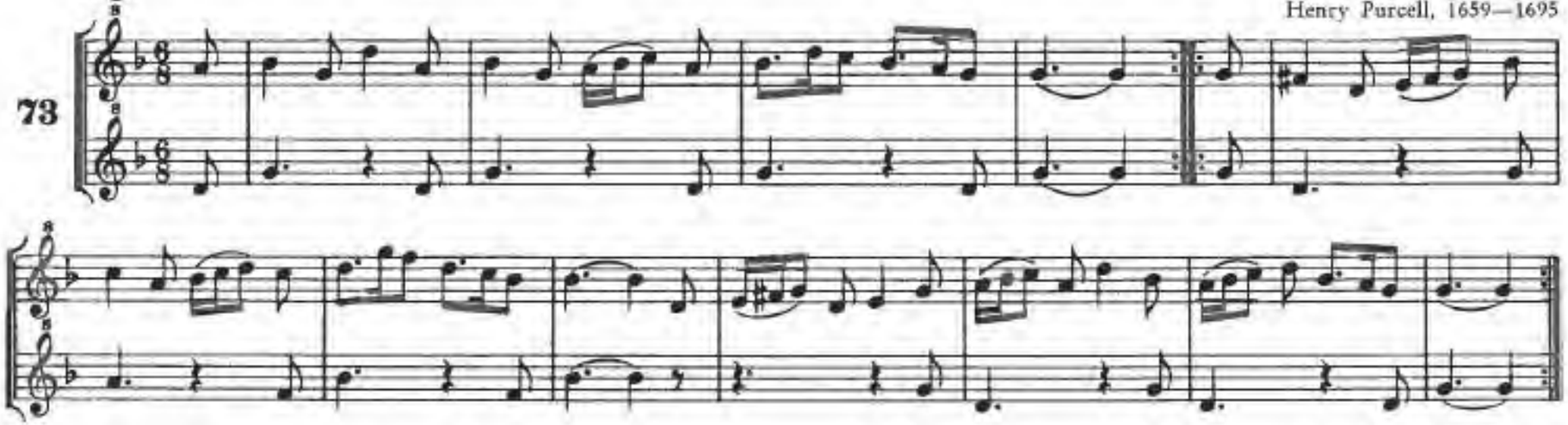
72



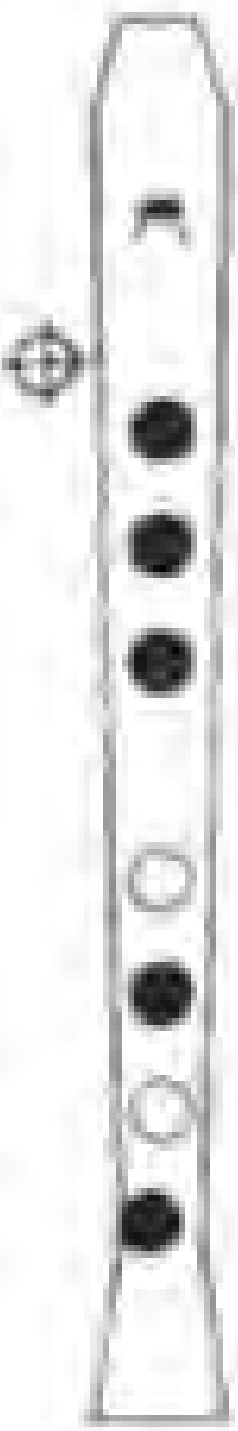
Giga

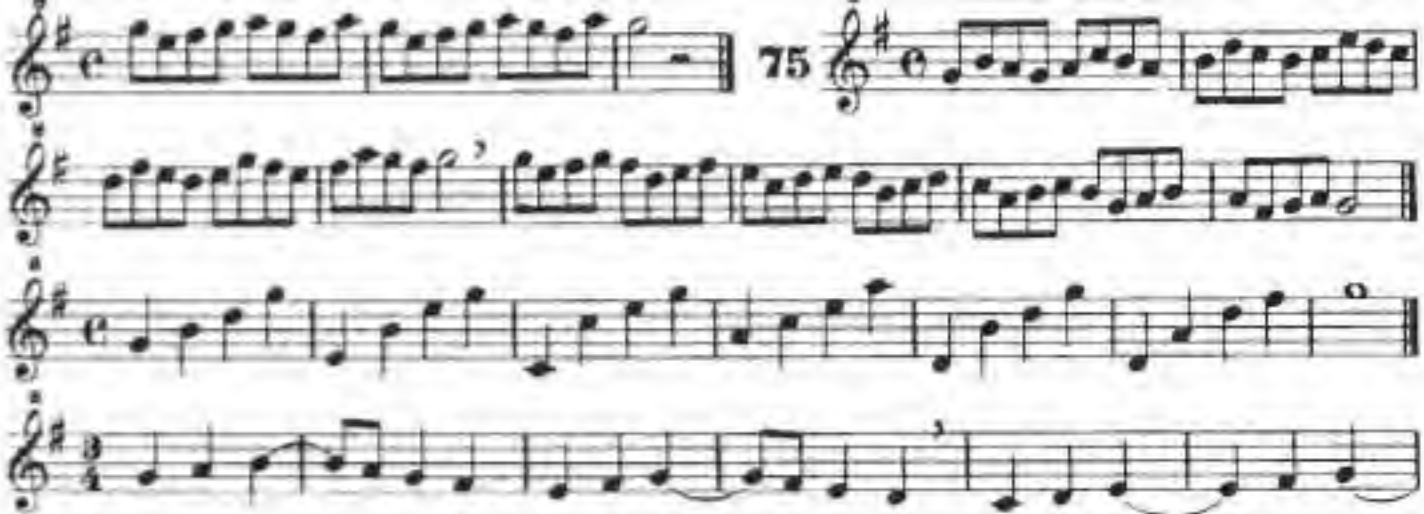
Henry Purcell, 1659—1695

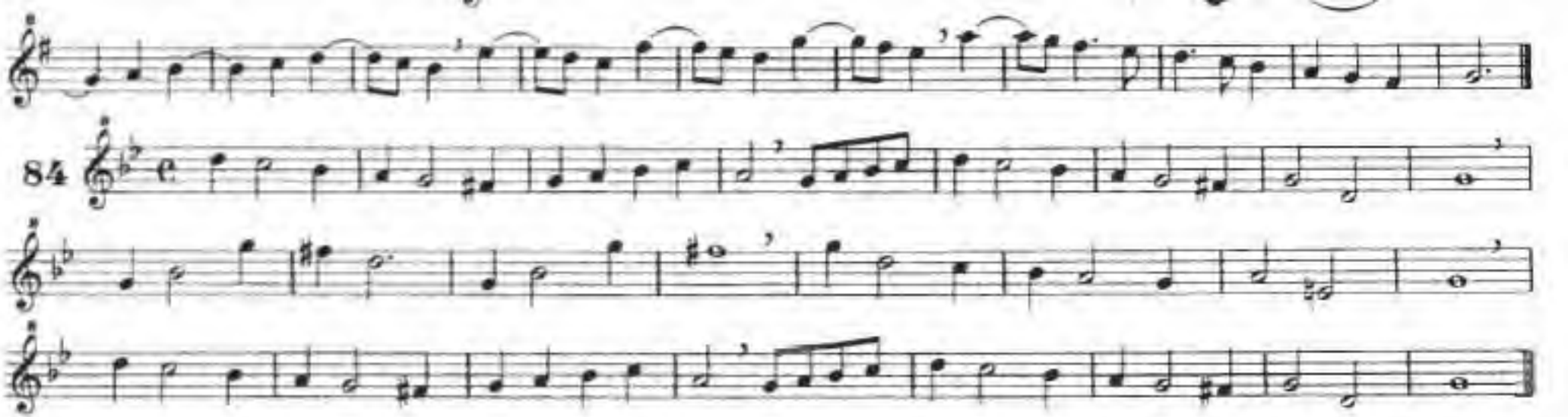
73



fa sostenido" (sol bemol")

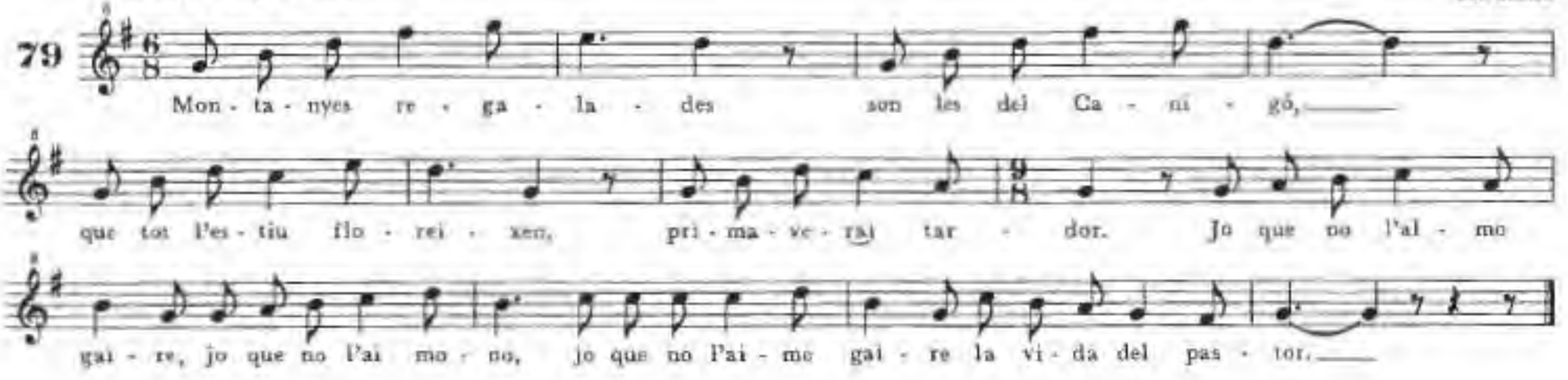



74
75
76
77


84

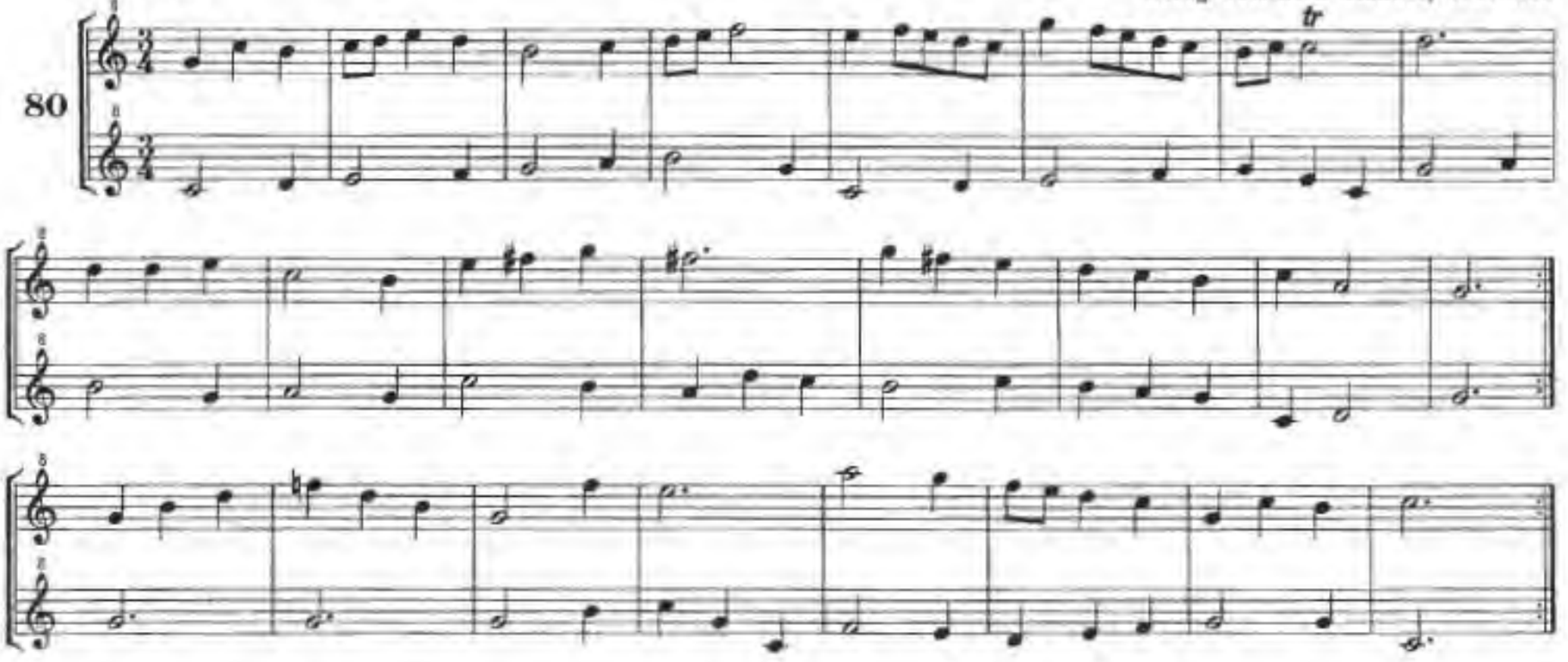
79 Muntanyes regalades

Cataluña



80 Minueto

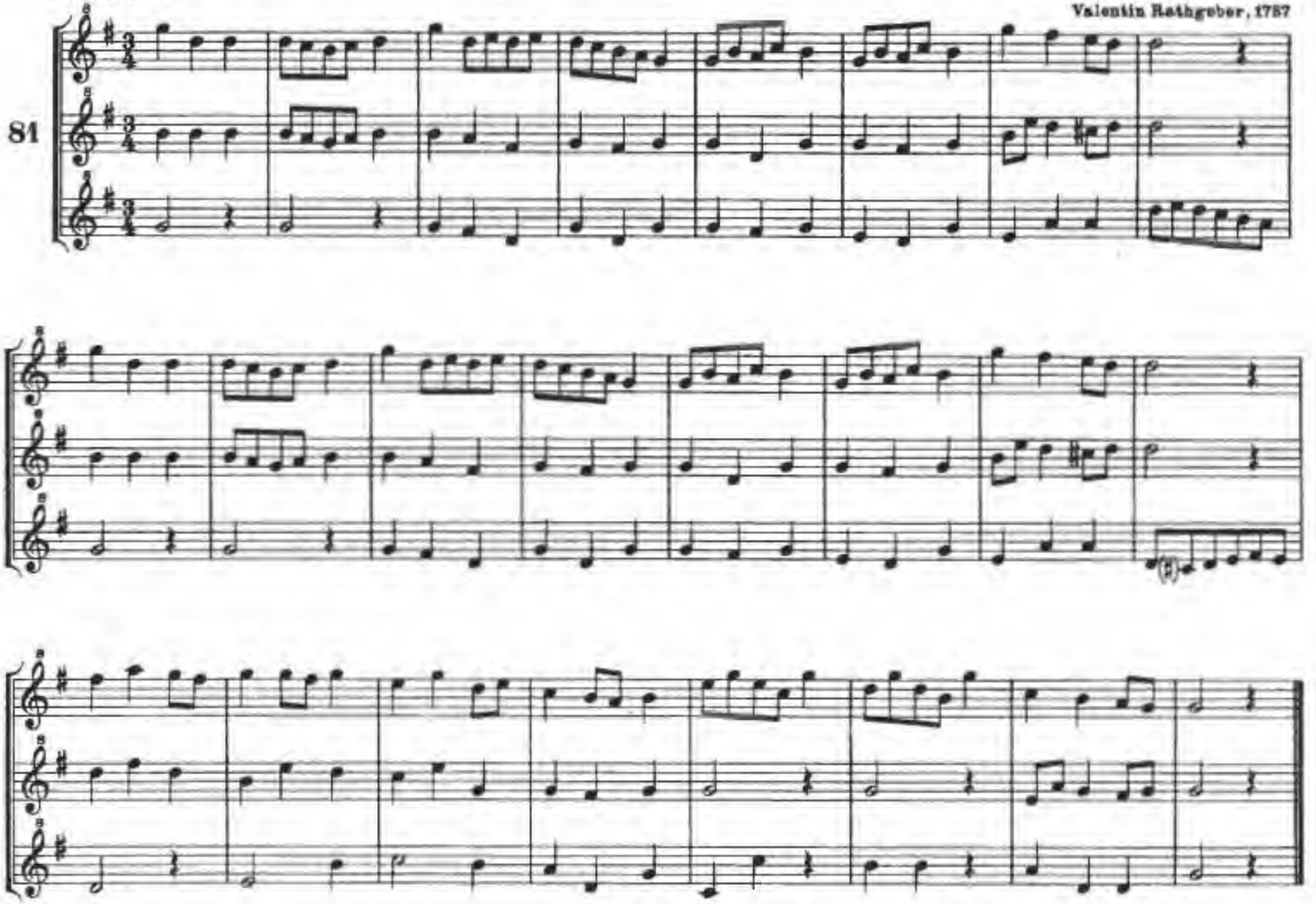
Georg Friedrich Händel, 1685-1759



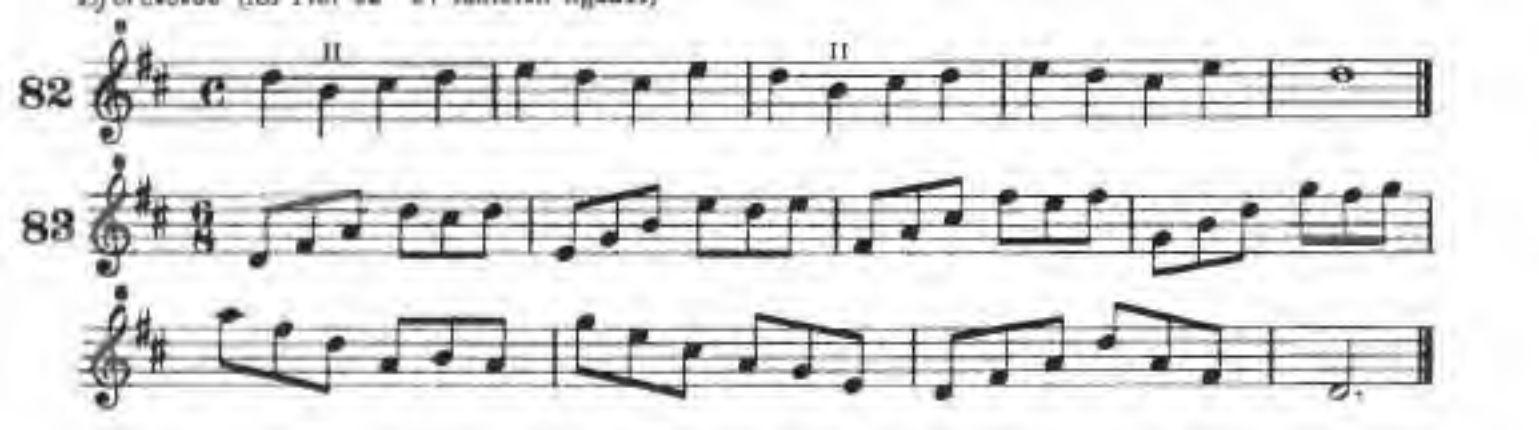
Ritornello

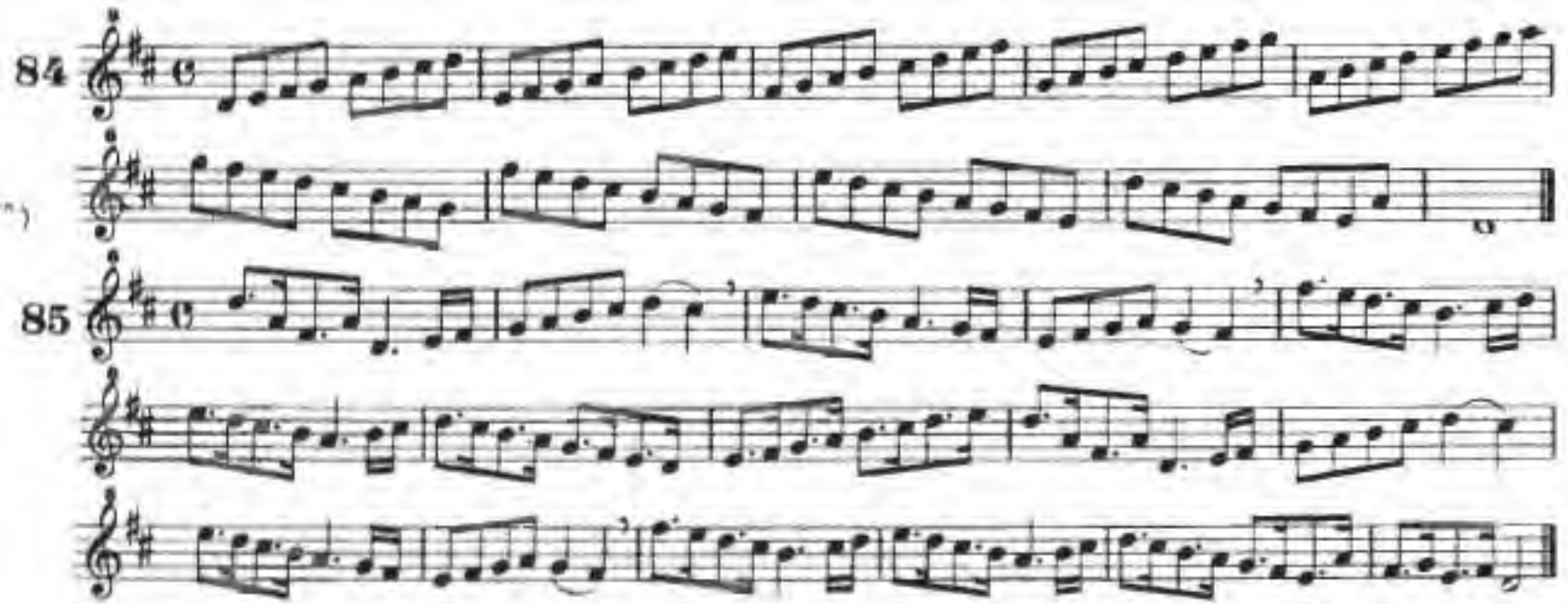
Valentin Rathgeber, 1757

81

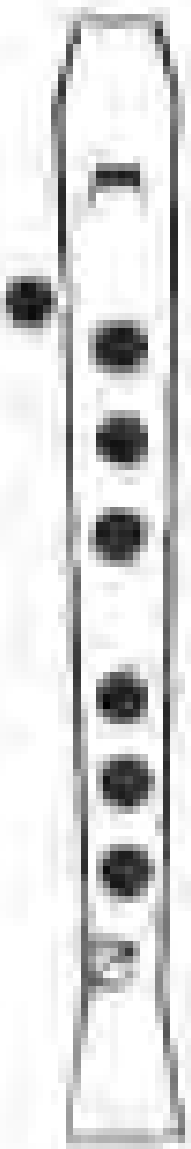


do sostenido''
(re bemol'')


82
83

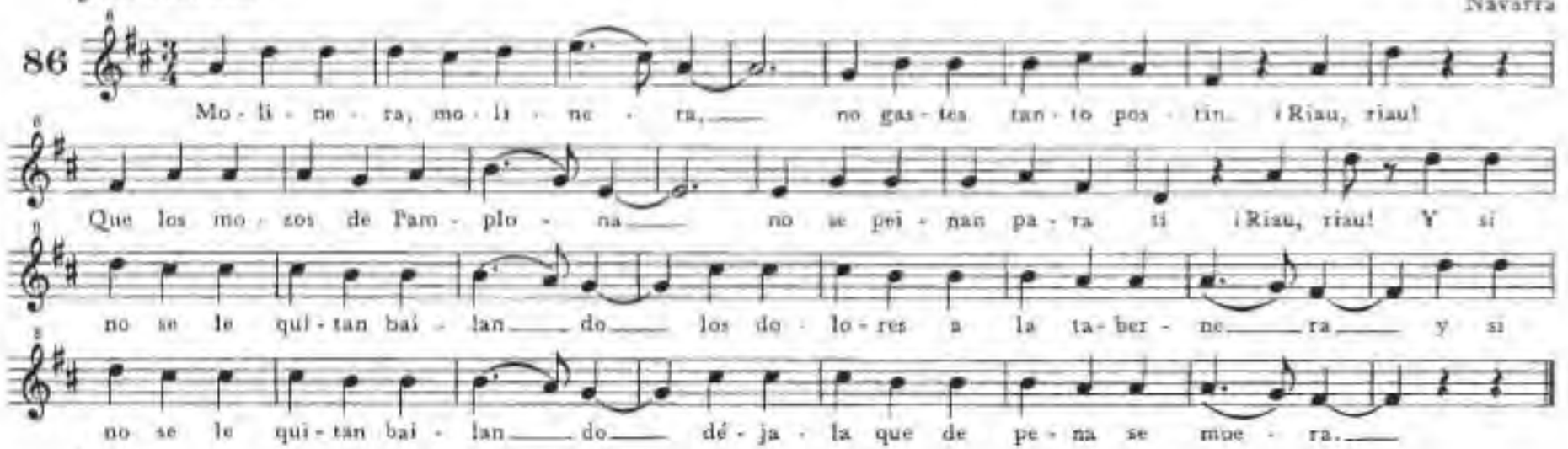

84
85

do sostenido" (re bemol")



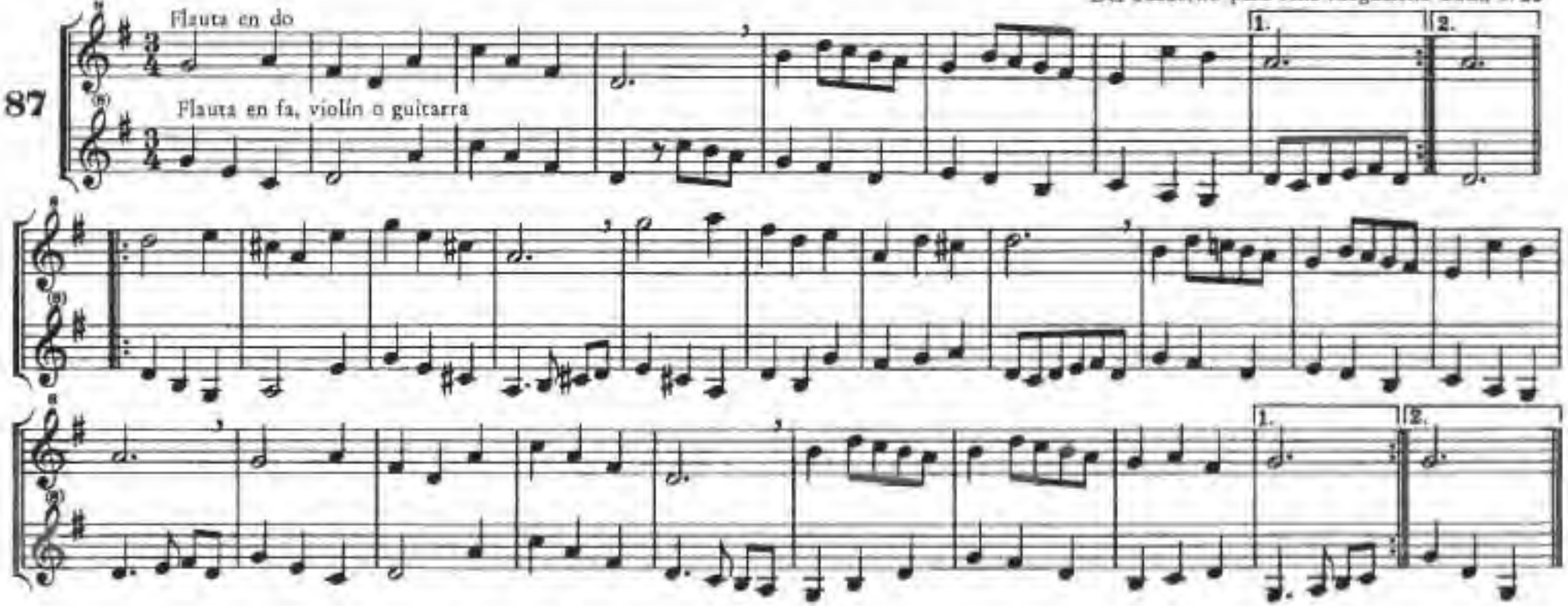
Jota Navarra

Navarra



Minueto

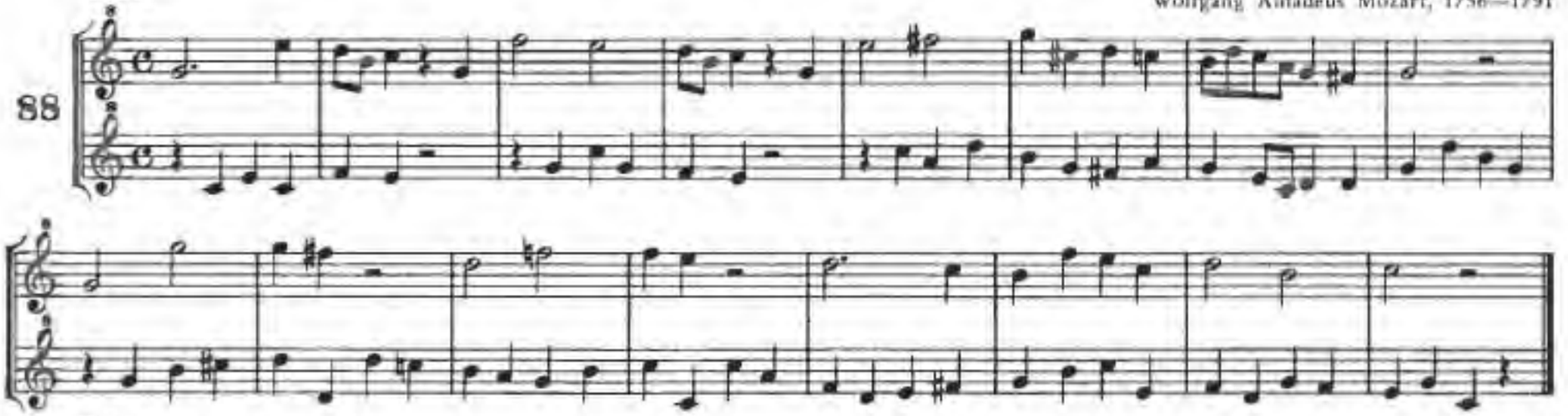
Del cuaderno para Ana Magdalena Bach, 1722



Pieza

Wolfgang Amadeus Mozart, 1756—1791

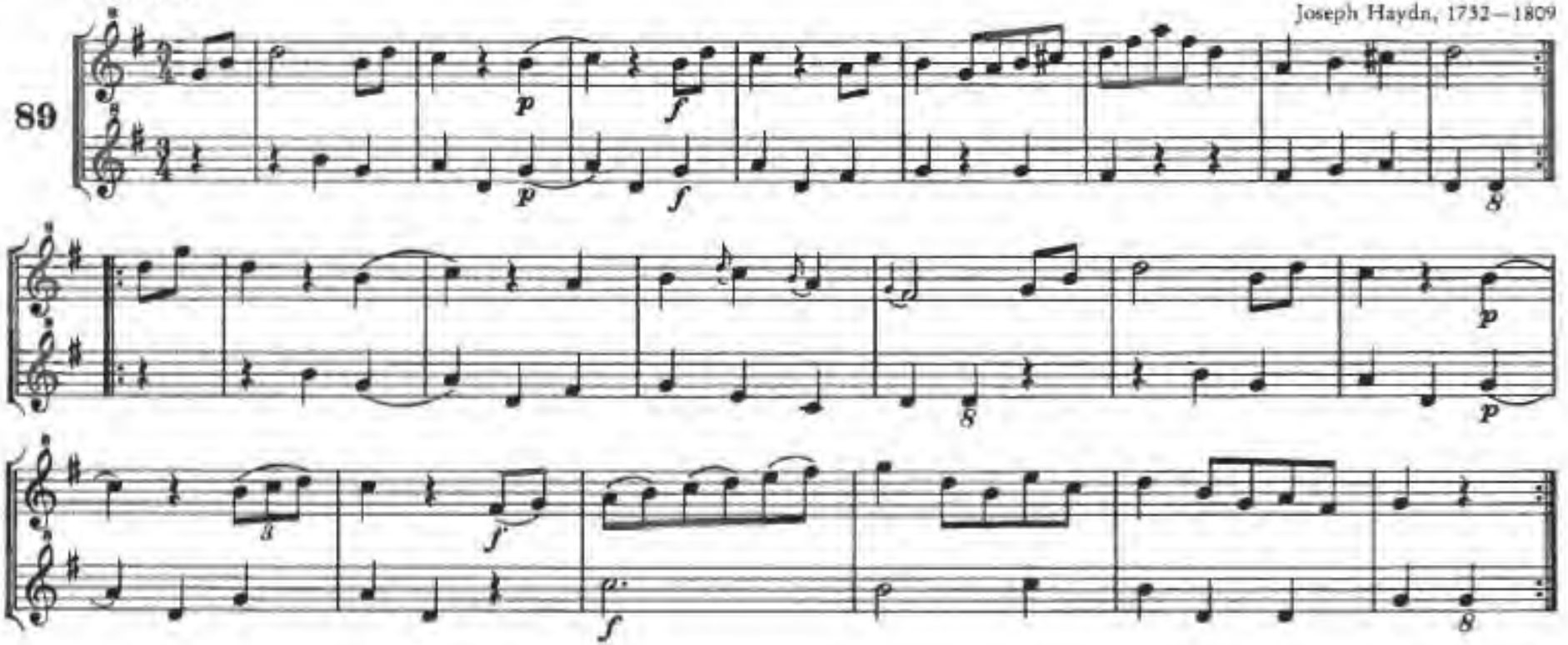
88

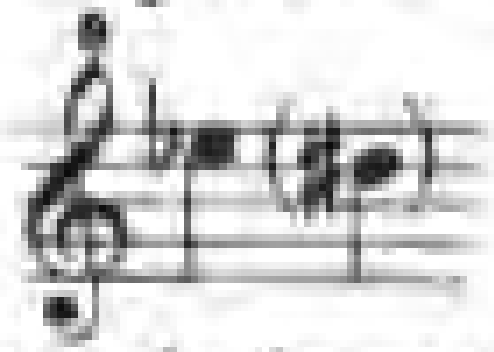


Minueto

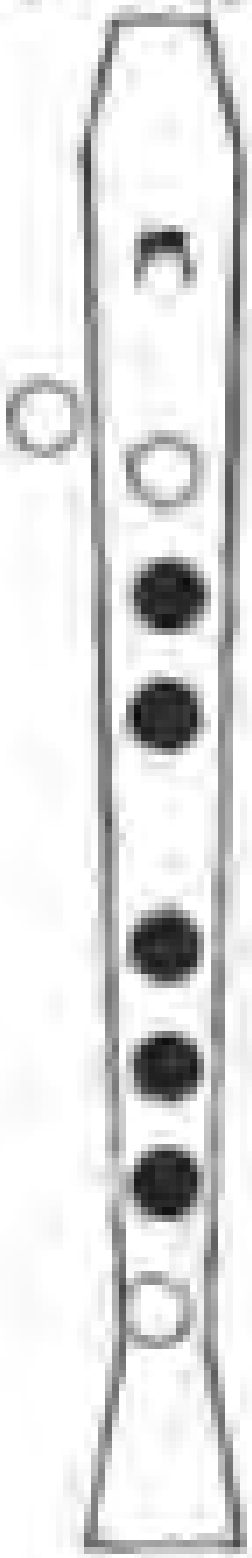
Joseph Haydn, 1732—1809

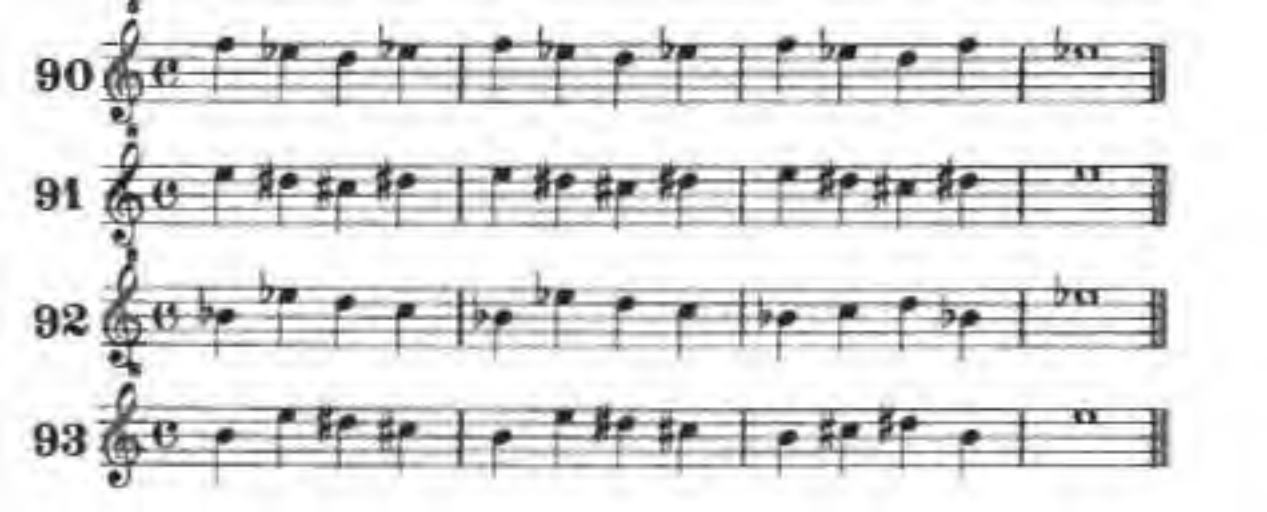
89

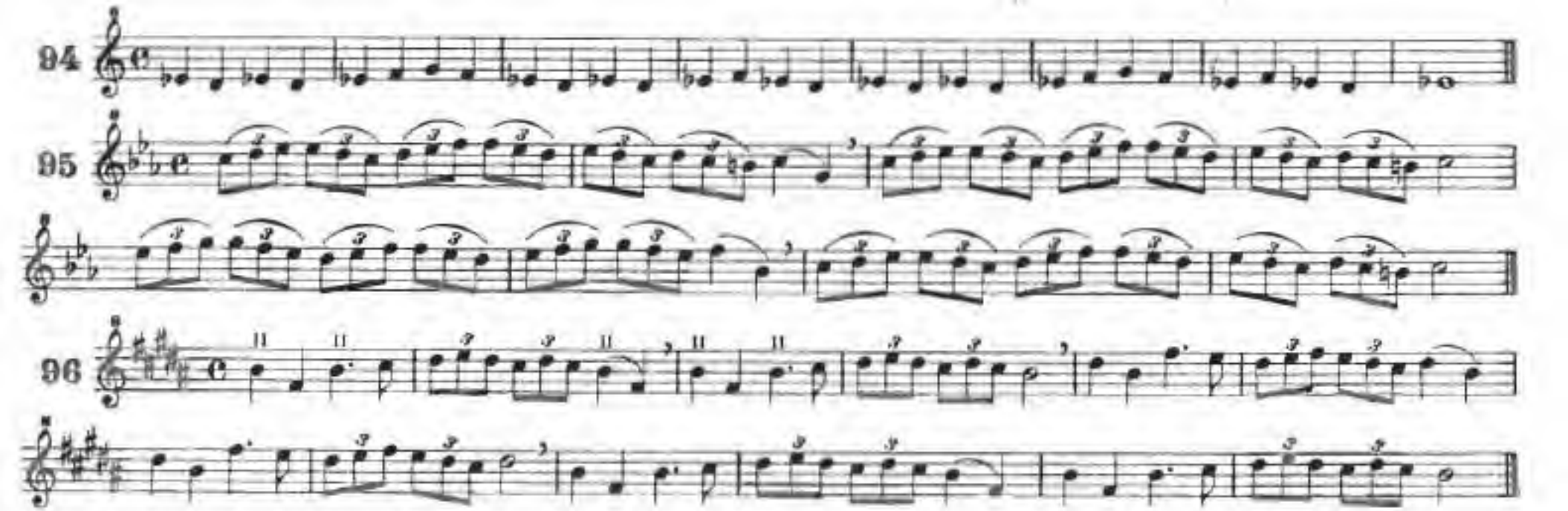




mi bemol''' (re sostenido''')

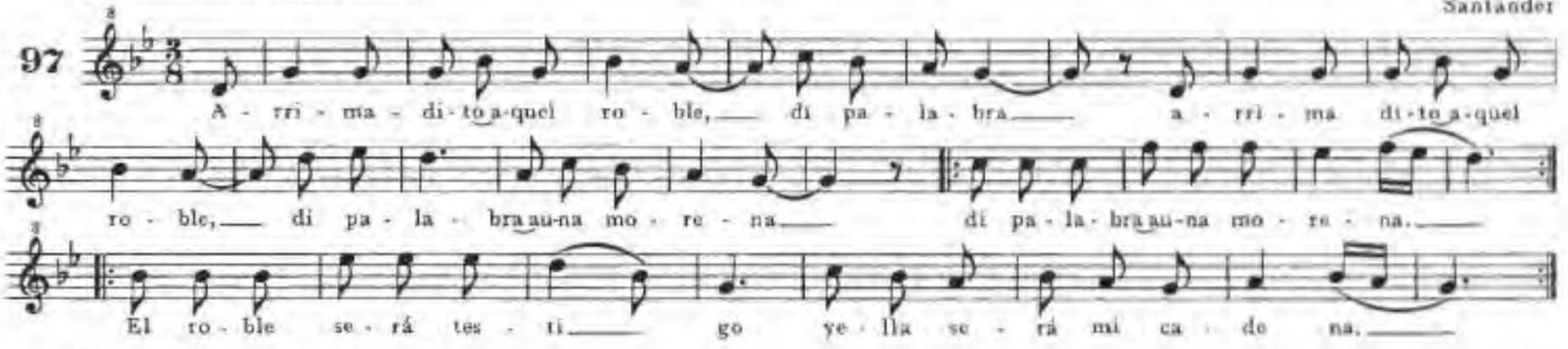



90
91
92
93


94
95
96

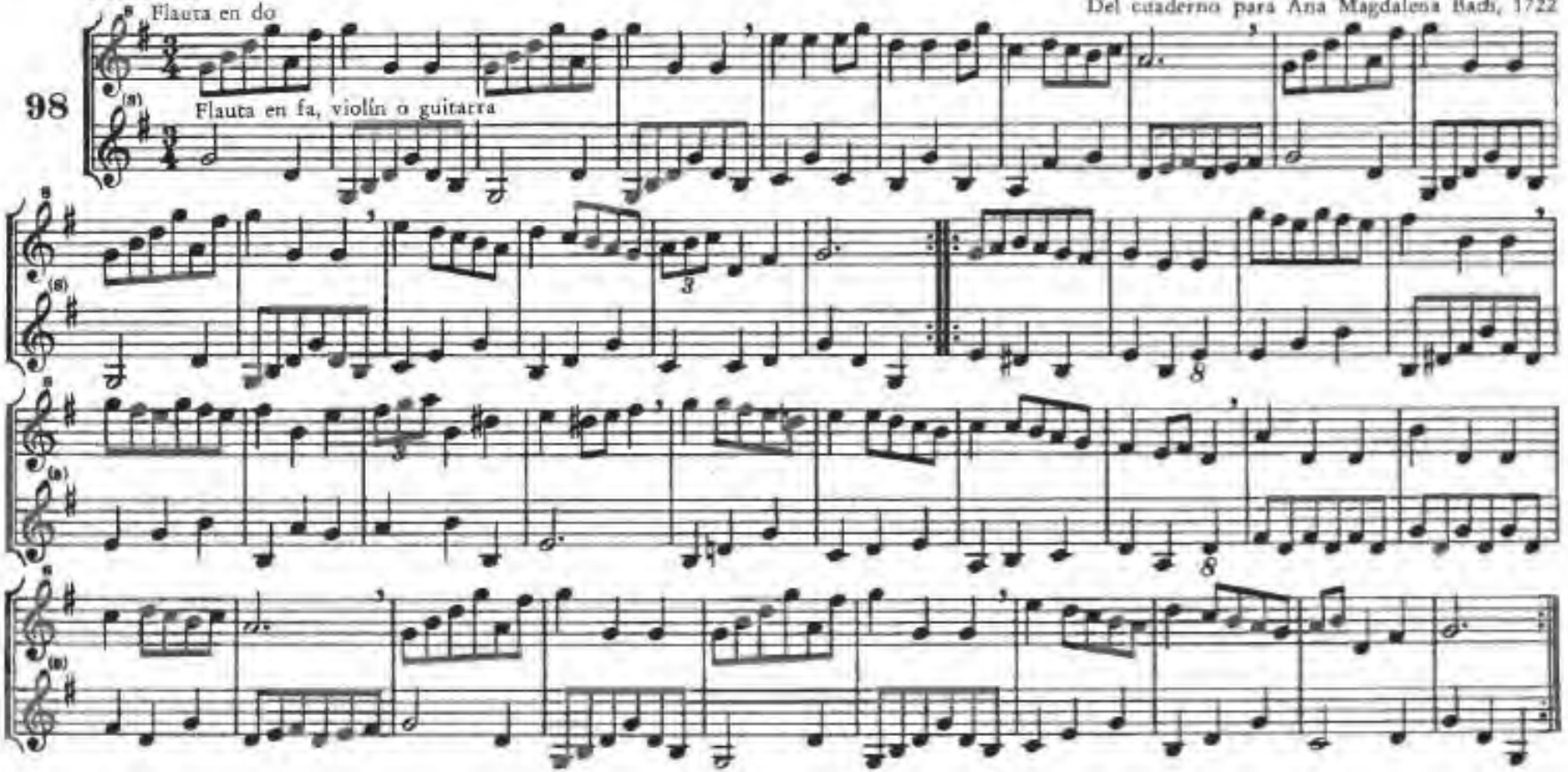
Arrimadito a aquel roble

Santander



Minueto

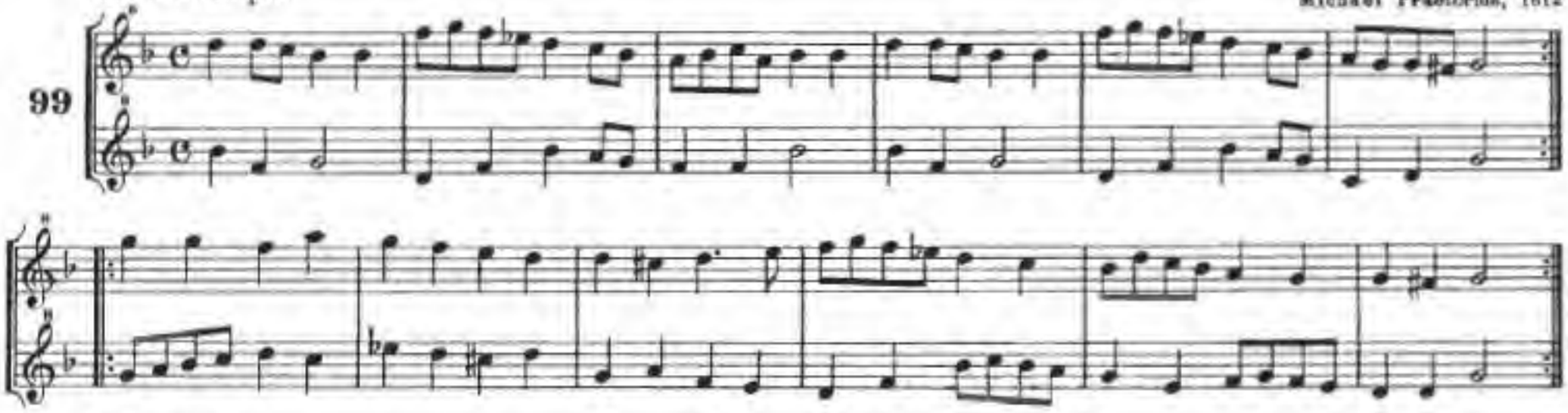
Del cuaderno para Ana Magdalena Bach, 1722



Bransle simple

Michael Praetorius, 1612

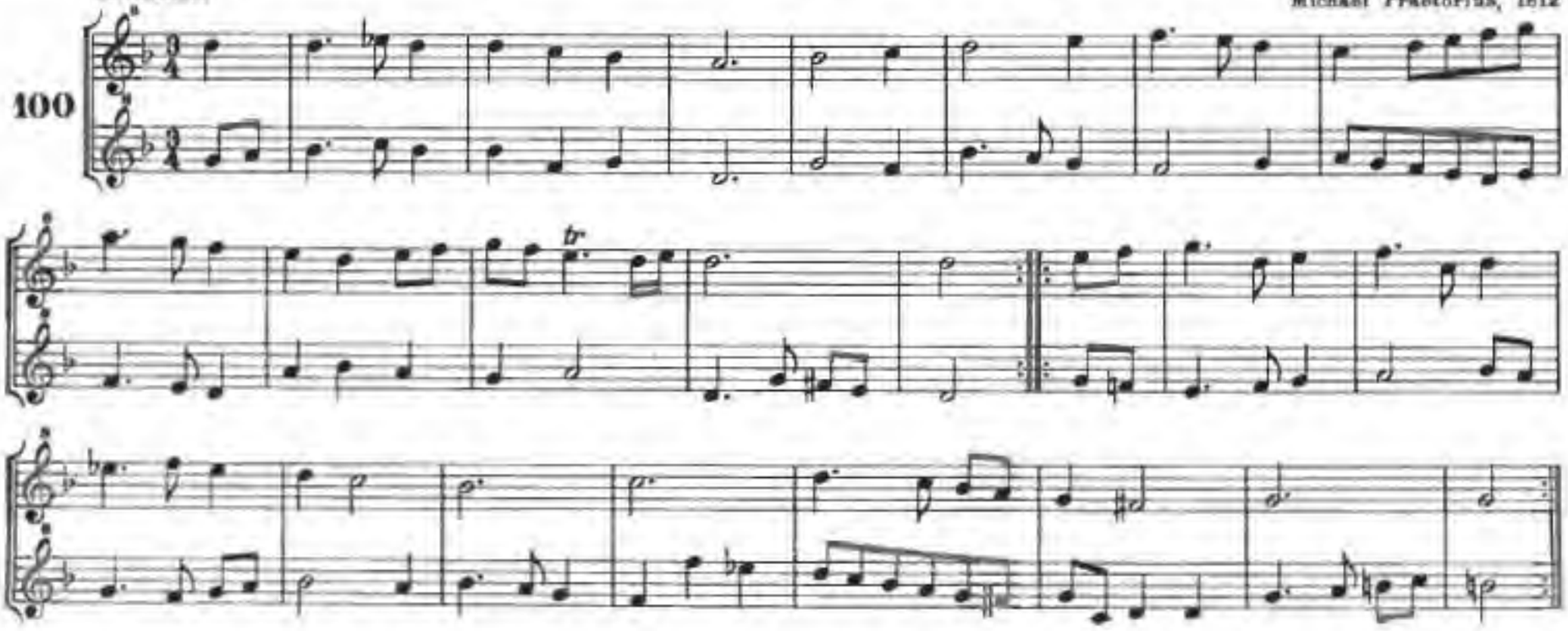
99



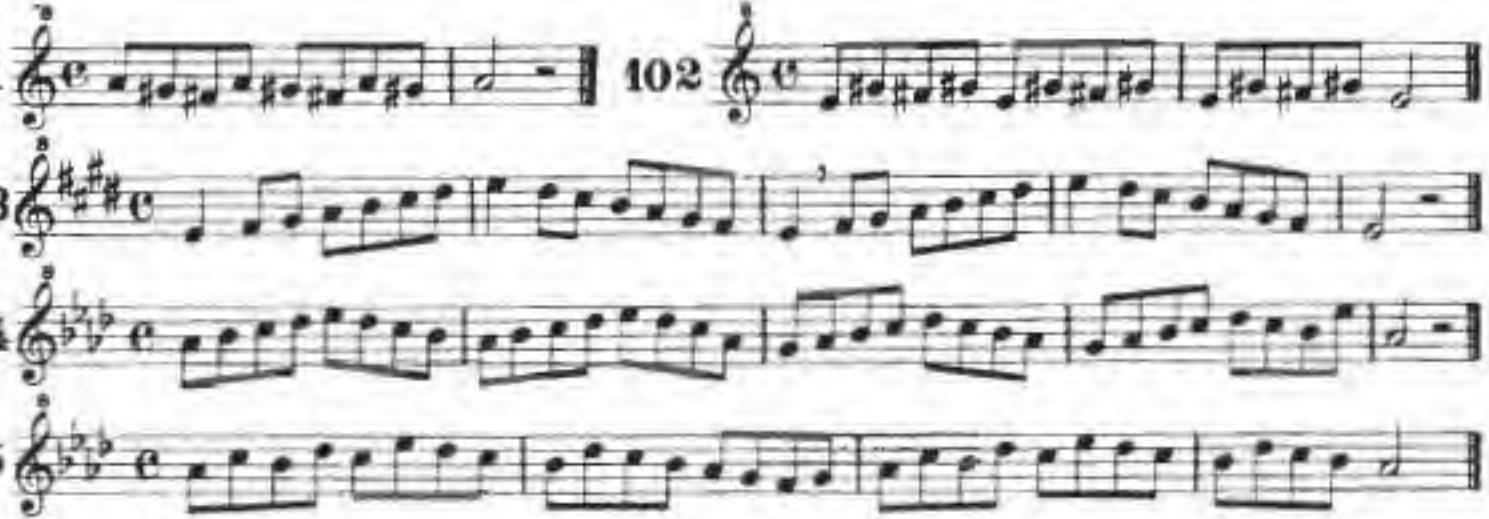
Courante

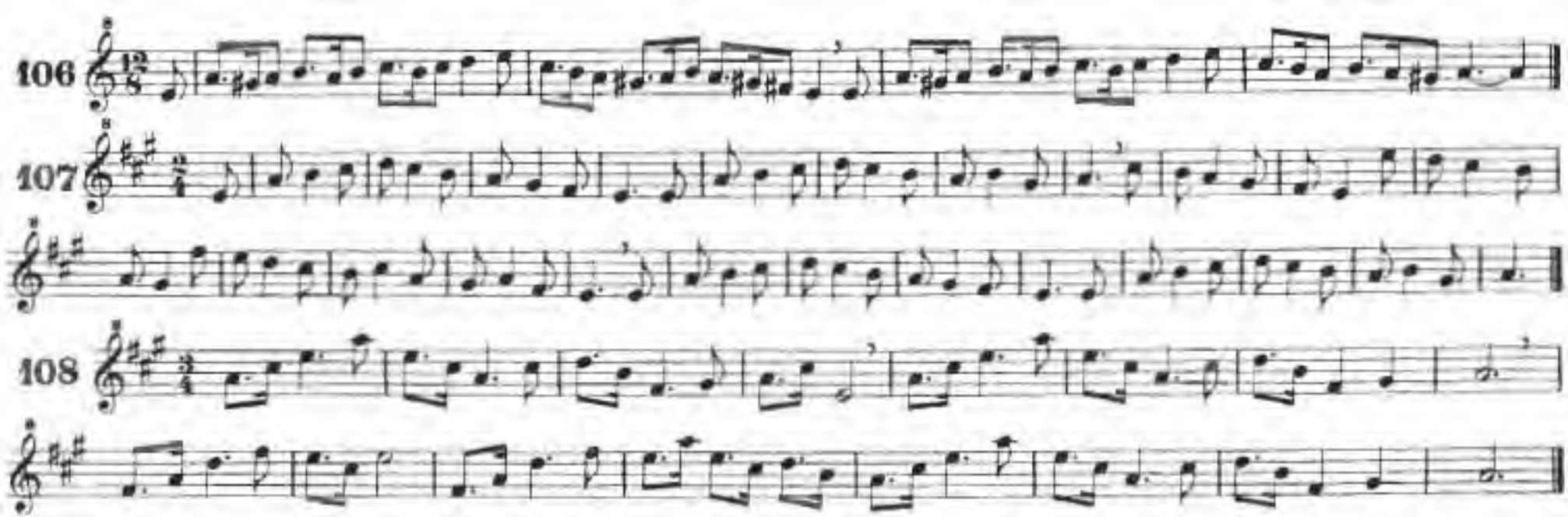
Michael Praetorius, 1612

100



sol sostenido
(la bemol)


101
102
103
104
105


106
107
108

Villancico

Cataluña

109

A vint-i-cinc de de-sem-bre, fum, fum, fum; a vint-i-cinc de de-
sem-bre, fum, fum, fum, ha nas-cut un mi-nyo-net ros i blan-quet, ros i blan-
quet, fill de la Ver-ge Ma-ri-a, n'ves nat en u-naes-ta-bli-a, fum, fum, fum.

Mariagneta

Cataluña

110

Ai, a de o Ma-riag-ne-ta, prin-ci-pi de mon so-
frir; tu ro-bes el cor als ho-mes ia mi'm fas pe-nà i mo-
rir. Ai a de o, Ma-riag-ne-ta prin-ce-sa de mon sos-pirs.

Soy de Mieres

Asturias

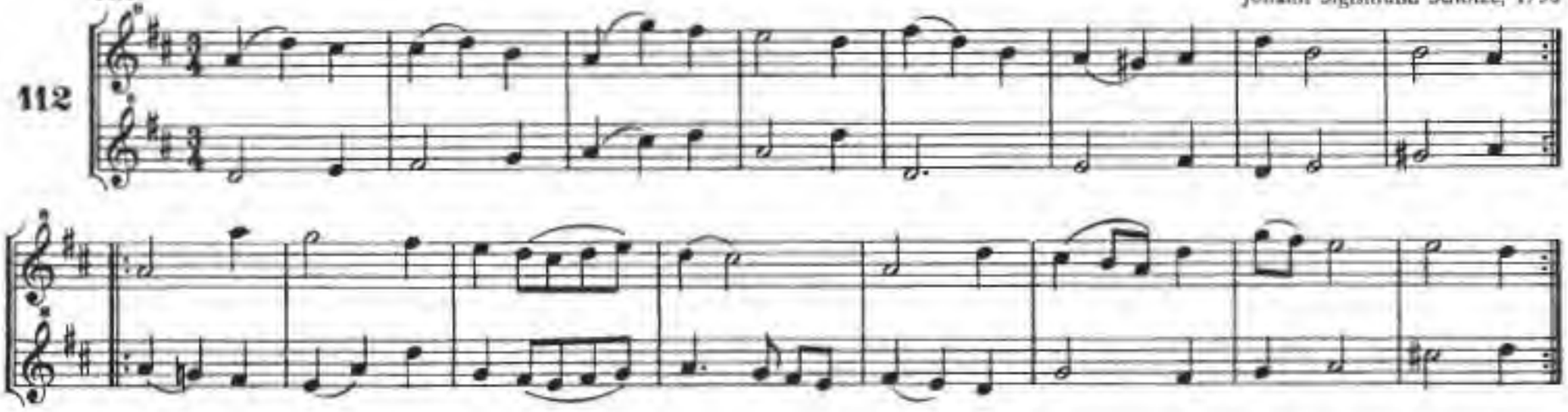
111

Soy de Mie-res, soy de Mie-res soy de Mie-res del Ca-mi-no; ven-go
En-tre la Po-la y el Pi-no hay u-na pie-dra re-don-da don-de
de Vi-lla-vi-cio-sa y en Vi-lla-vi-cio-sa vi-vo.
se sien-tan los mo-zos cuan-do vie-nen de la ron-da.
Al hon-di-to, al hon-di-to, al hon-di-to, le-van-
ta-te tem-pra-ni-to que en el jar-din de mi pa-dre ha na-ci-do un ar-bo-li-to
to-do lle-no de a-ma-po-las; ¡ai le vie-ras, que bo-ni-to!

Aire

Johann Sigismund Scholze, 1736

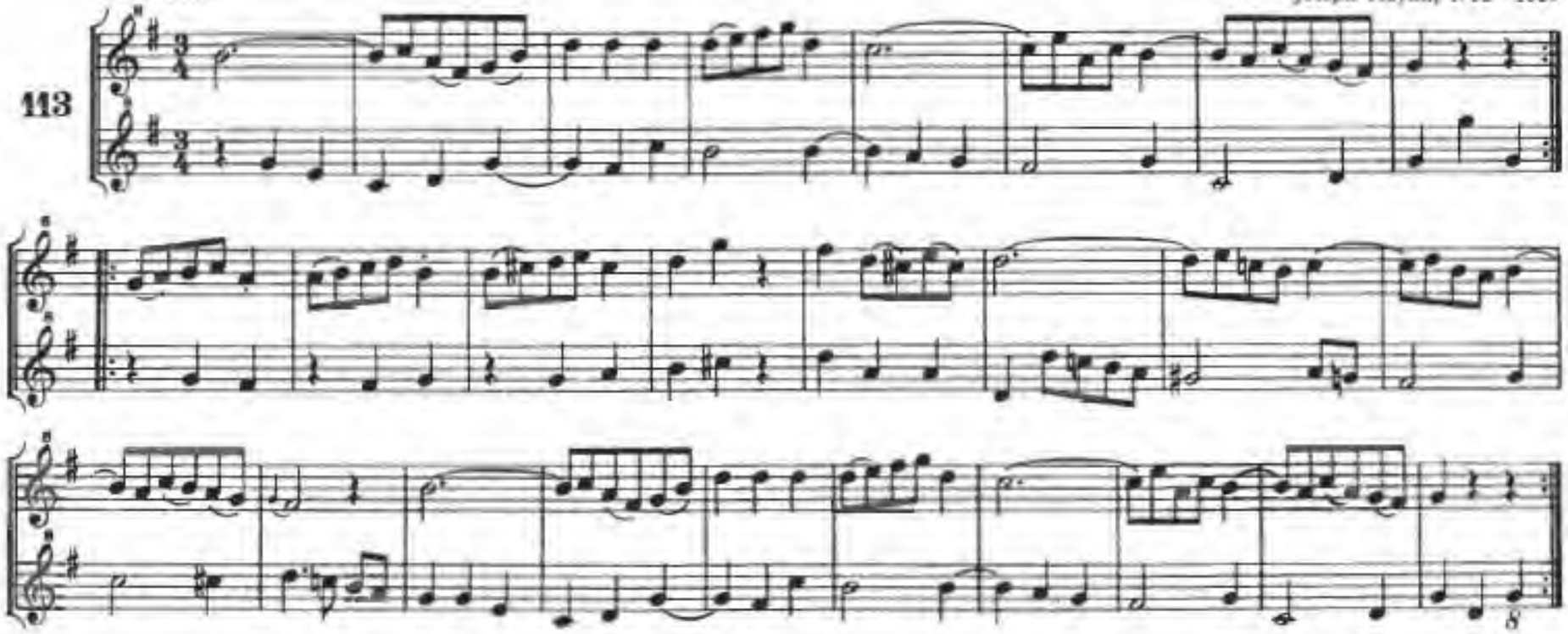
112



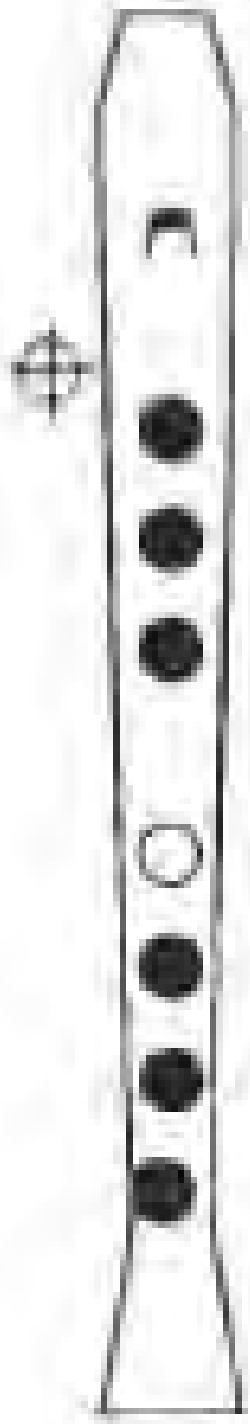
Minueto

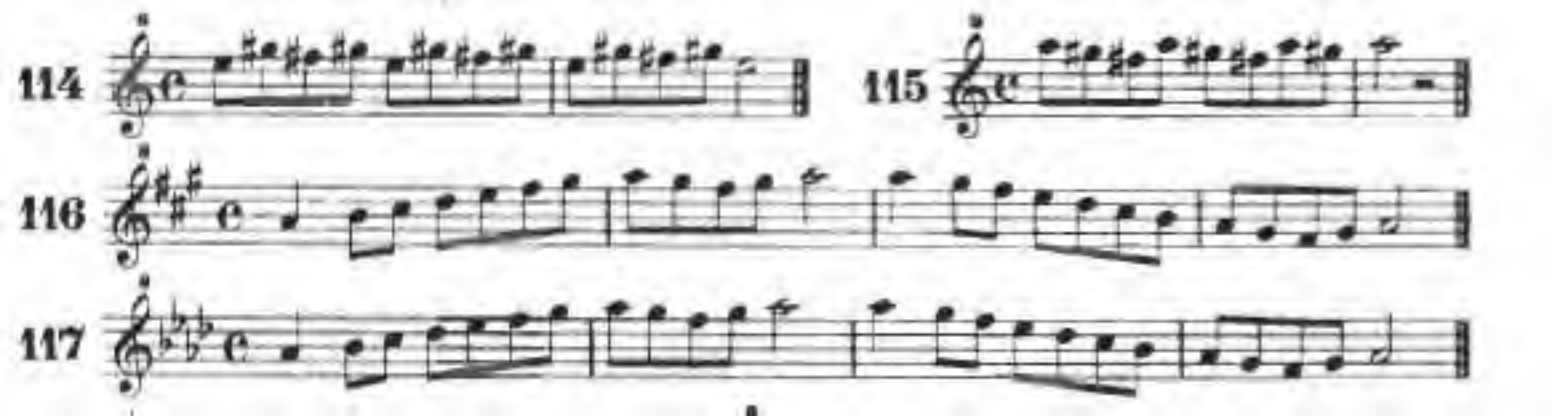
Joseph Haydn, 1732—1809

113



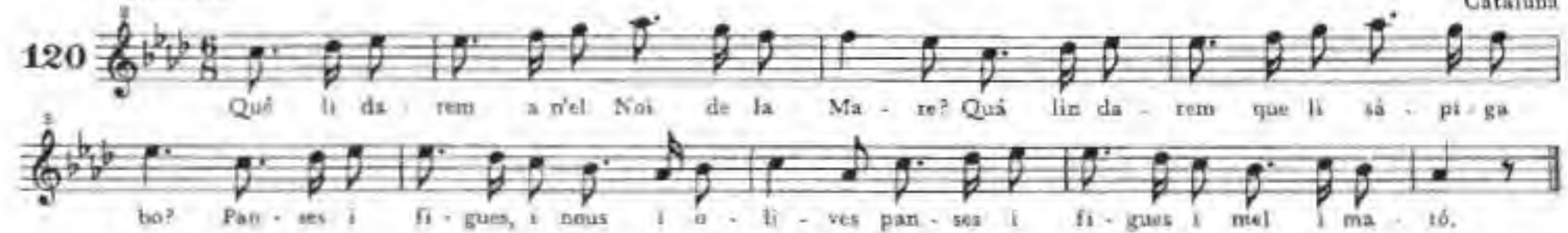
sol sostenido
(la bemol)




114
115
116
117

Villancico

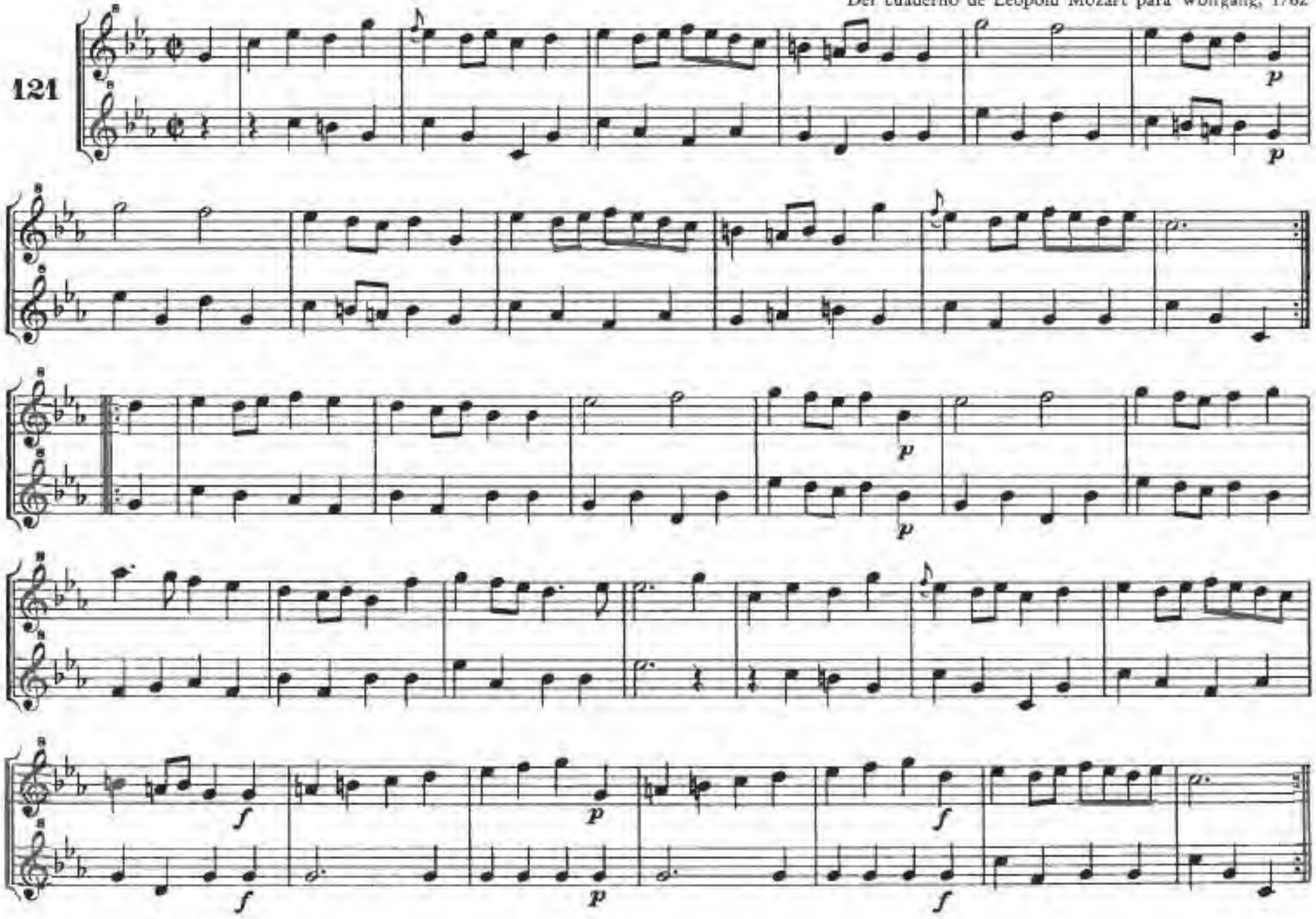
Cataluña



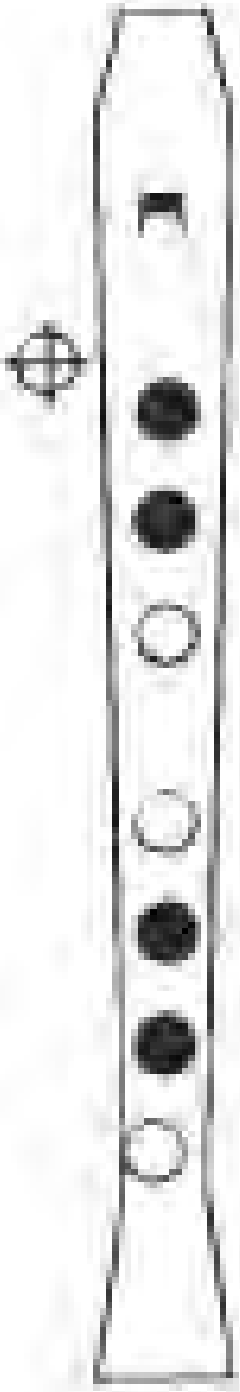
Bourrée

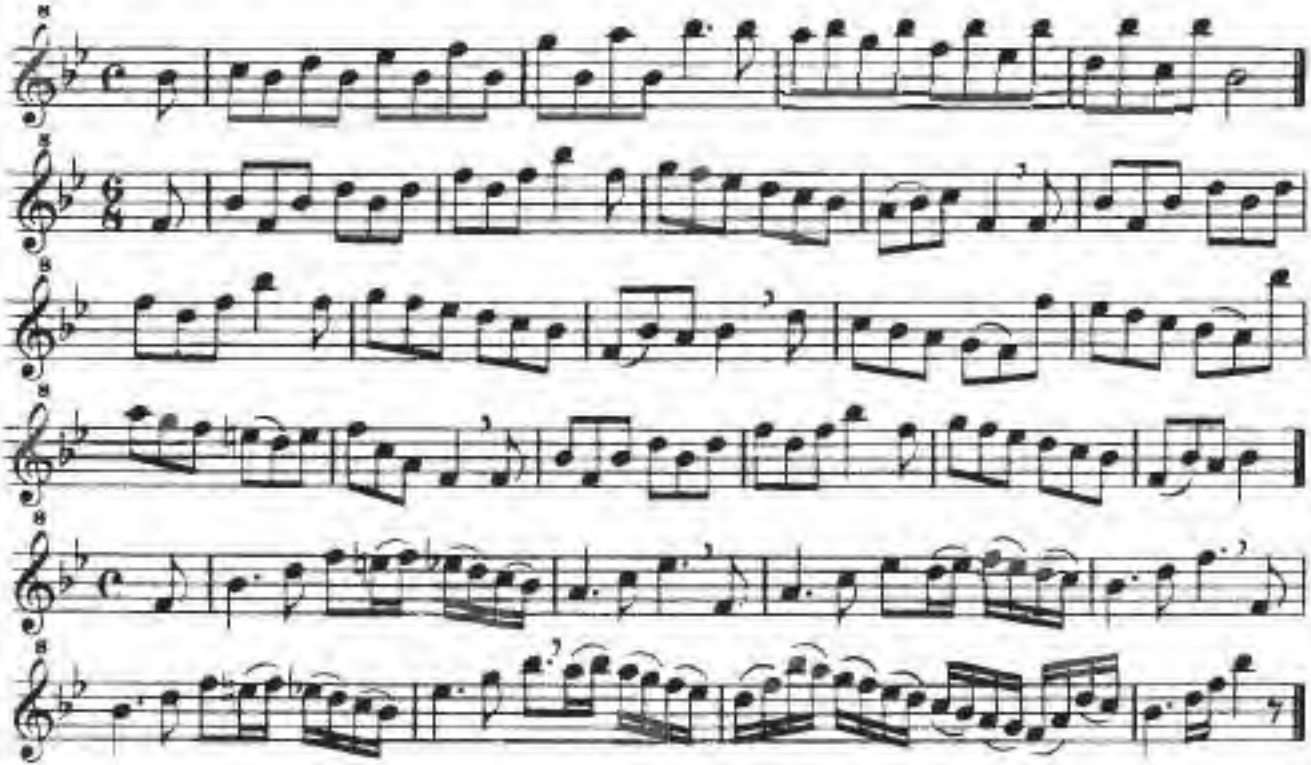
Del cuaderno de Leopold Mozart para Wolfgang, 1762

121



si bemol‴
(la sostenido‴)

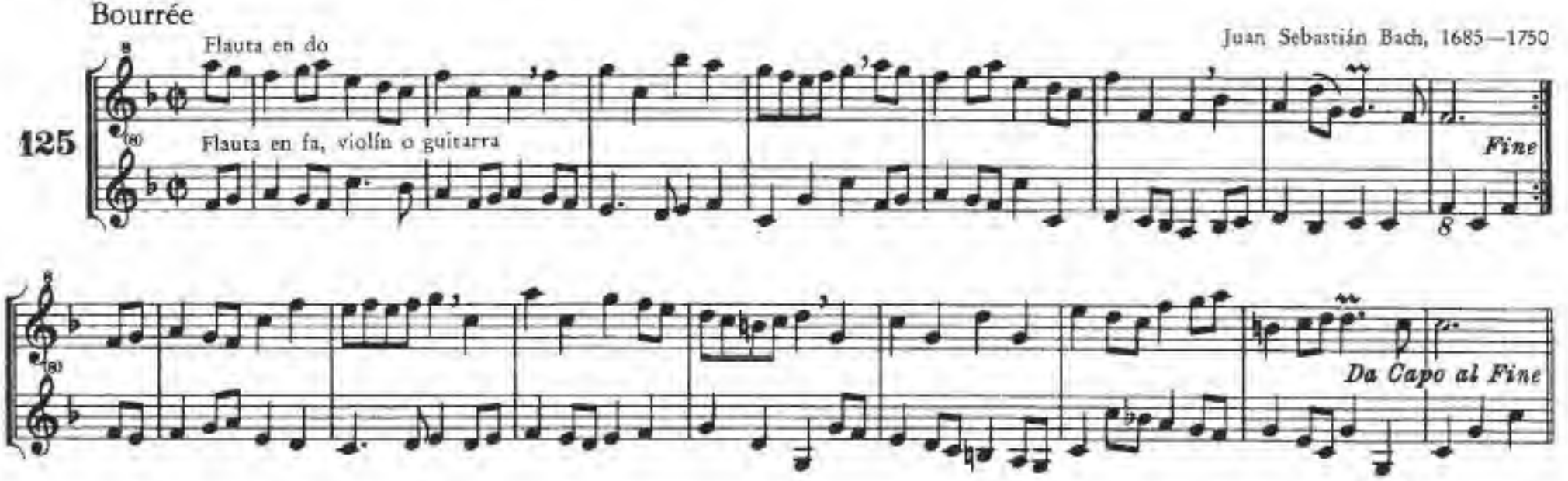



122
123
124

Bourrée

Juan Sebastián Bach, 1685—1750

125

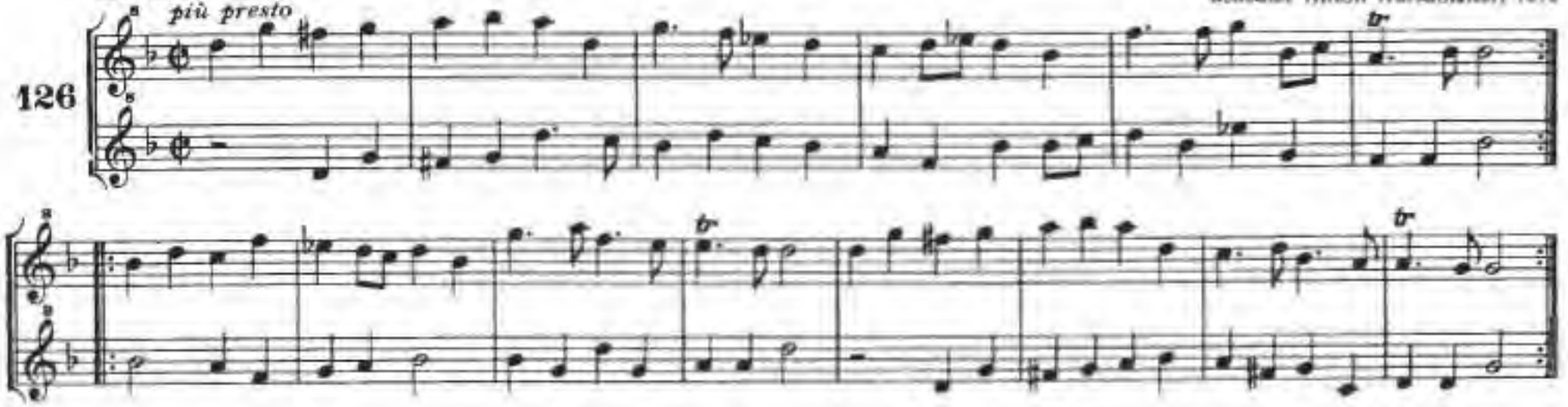


Gavota

Benedict Anton Aufschnaiter, 1695

126

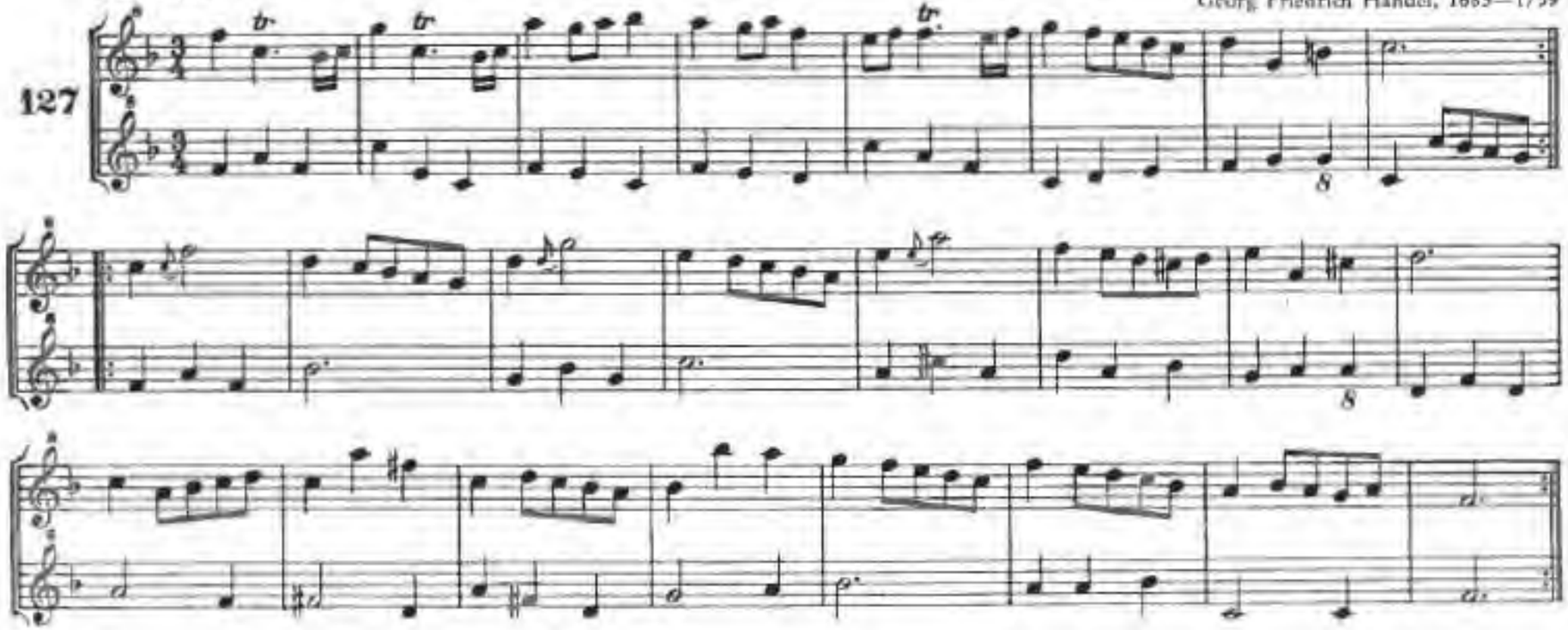
più presto



Minueto

Georg Friedrich Händel, 1685—1759

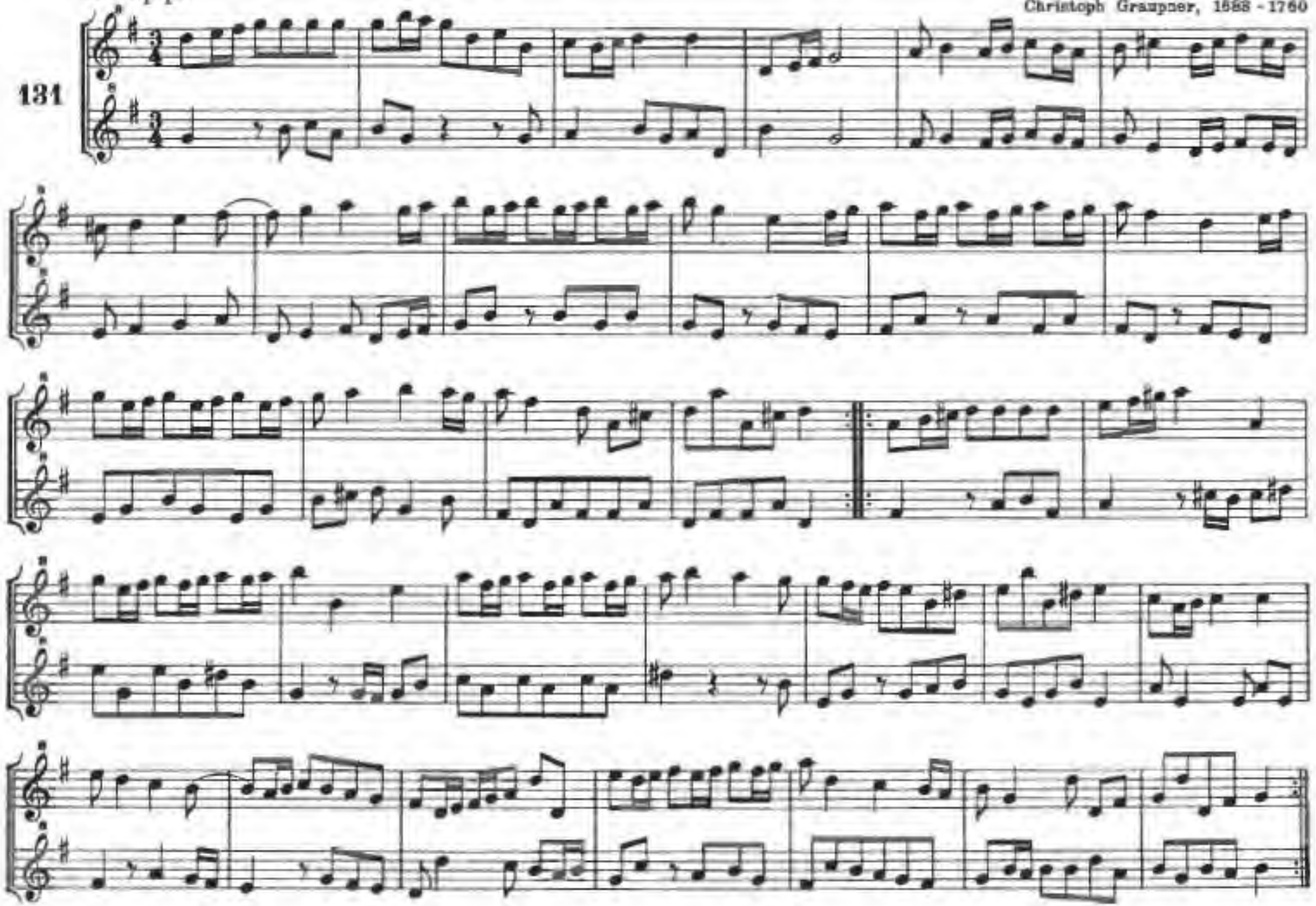
127

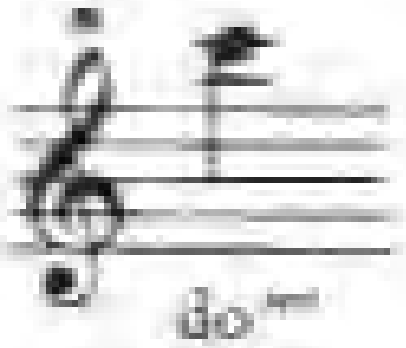


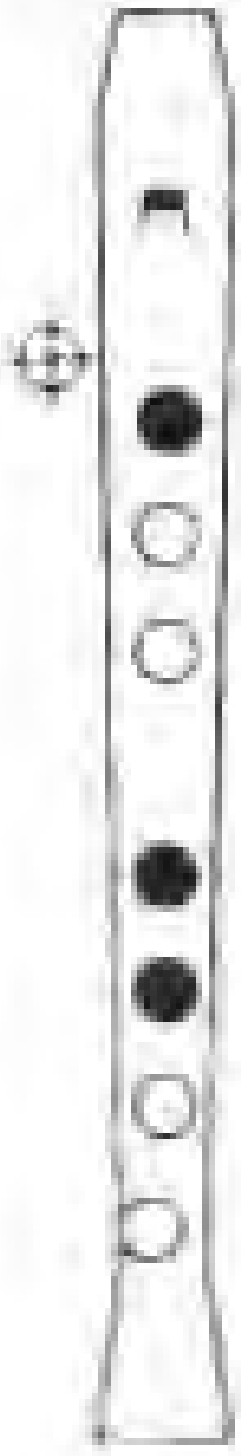
Hornpipe

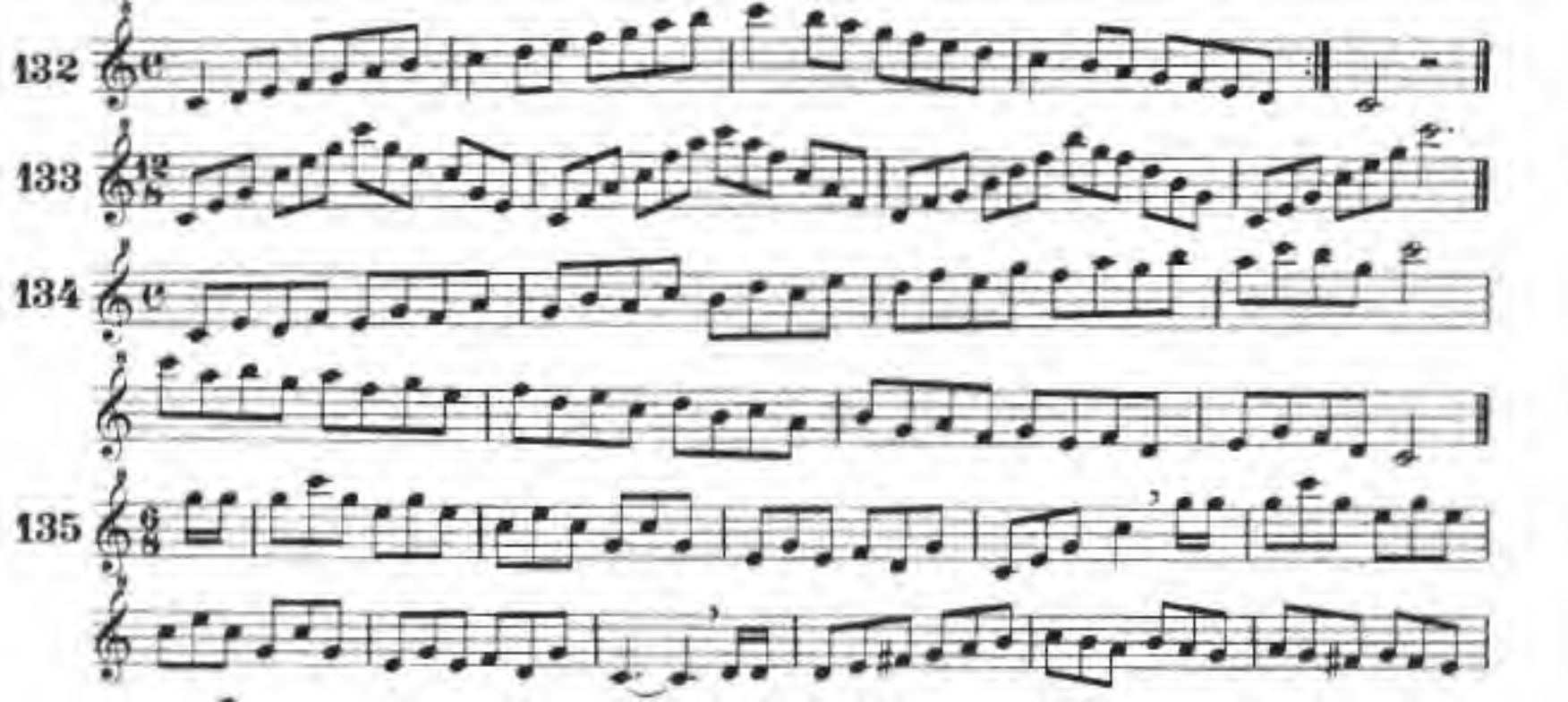
Christoph Graupner, 1683 - 1760

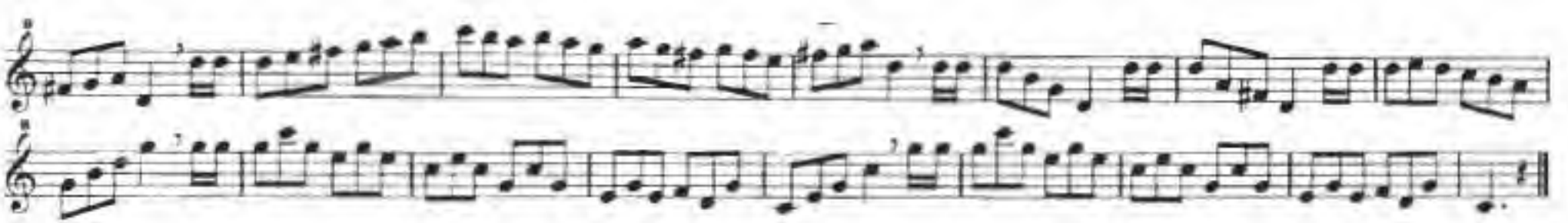
131




do



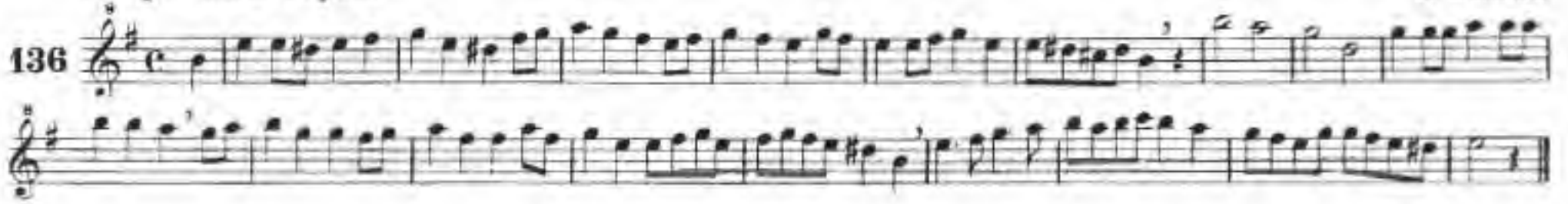

132
133
134
135



Antigua danza nupcial

De Emmental

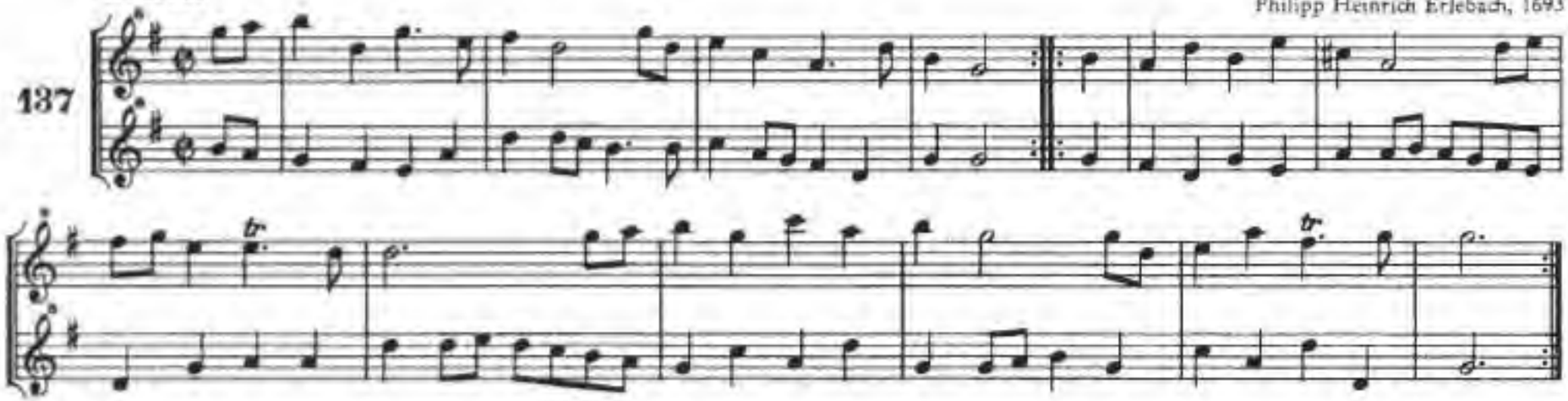
136



Bourrée

Philipp Heinrich Erlebach, 1693

137



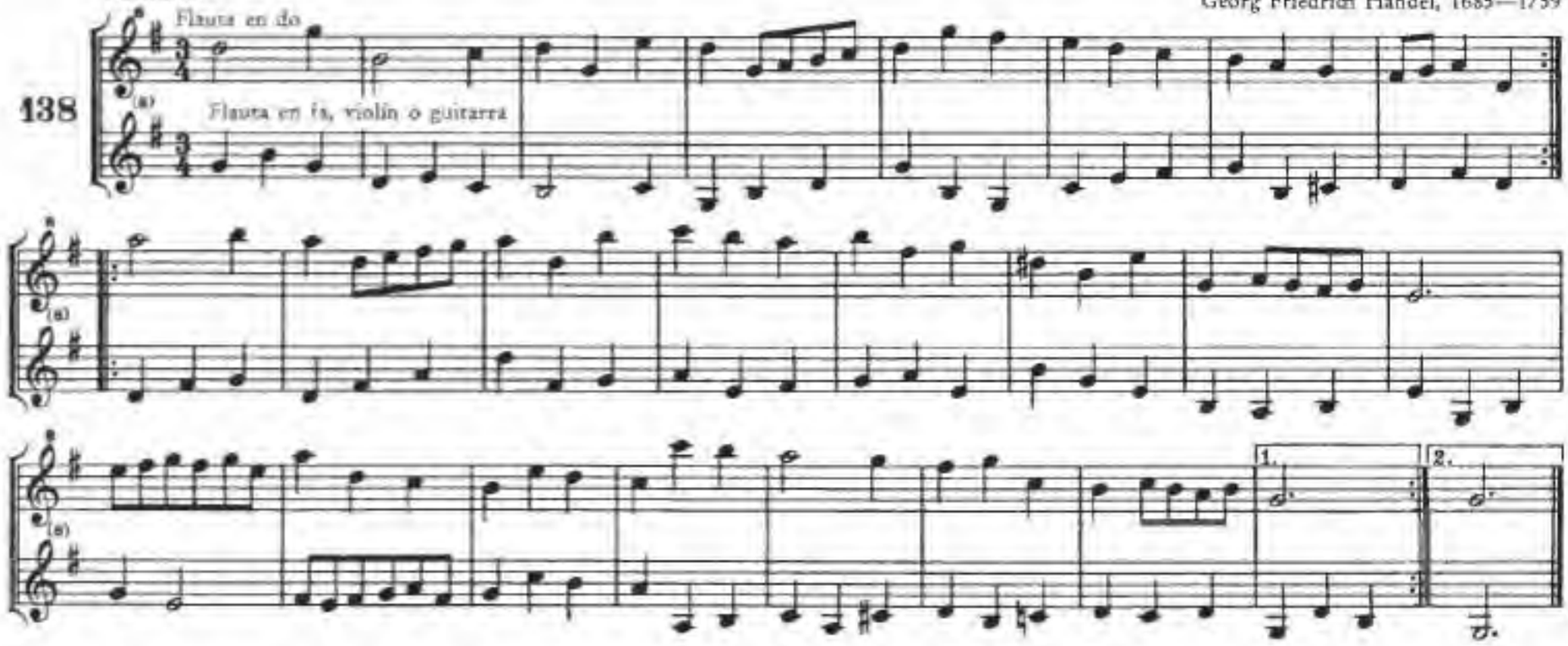
Minueto

Georg Friedrich Händel, 1685—1759

138

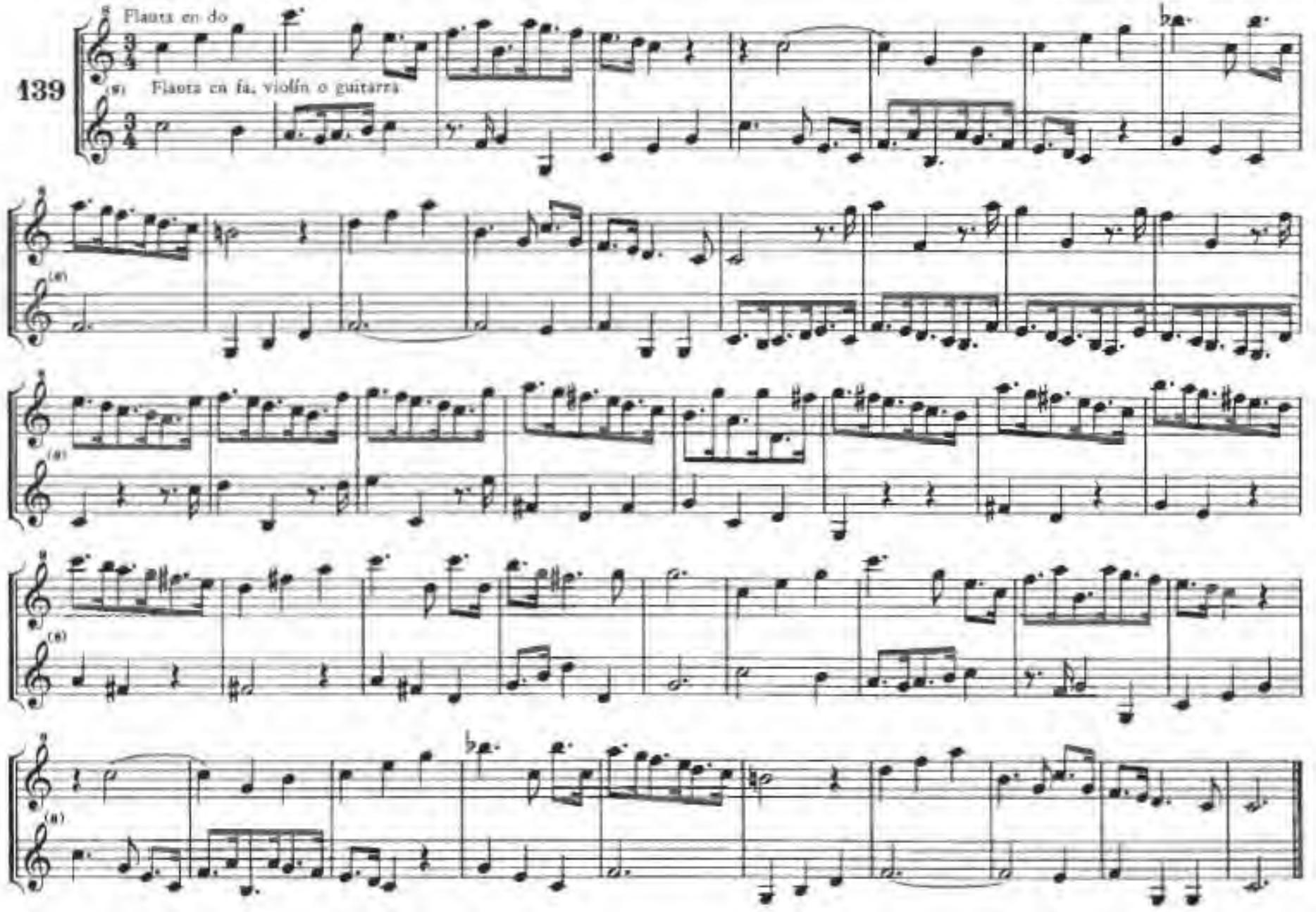
Flauta en do

Flauta en fa, violín o guitarra



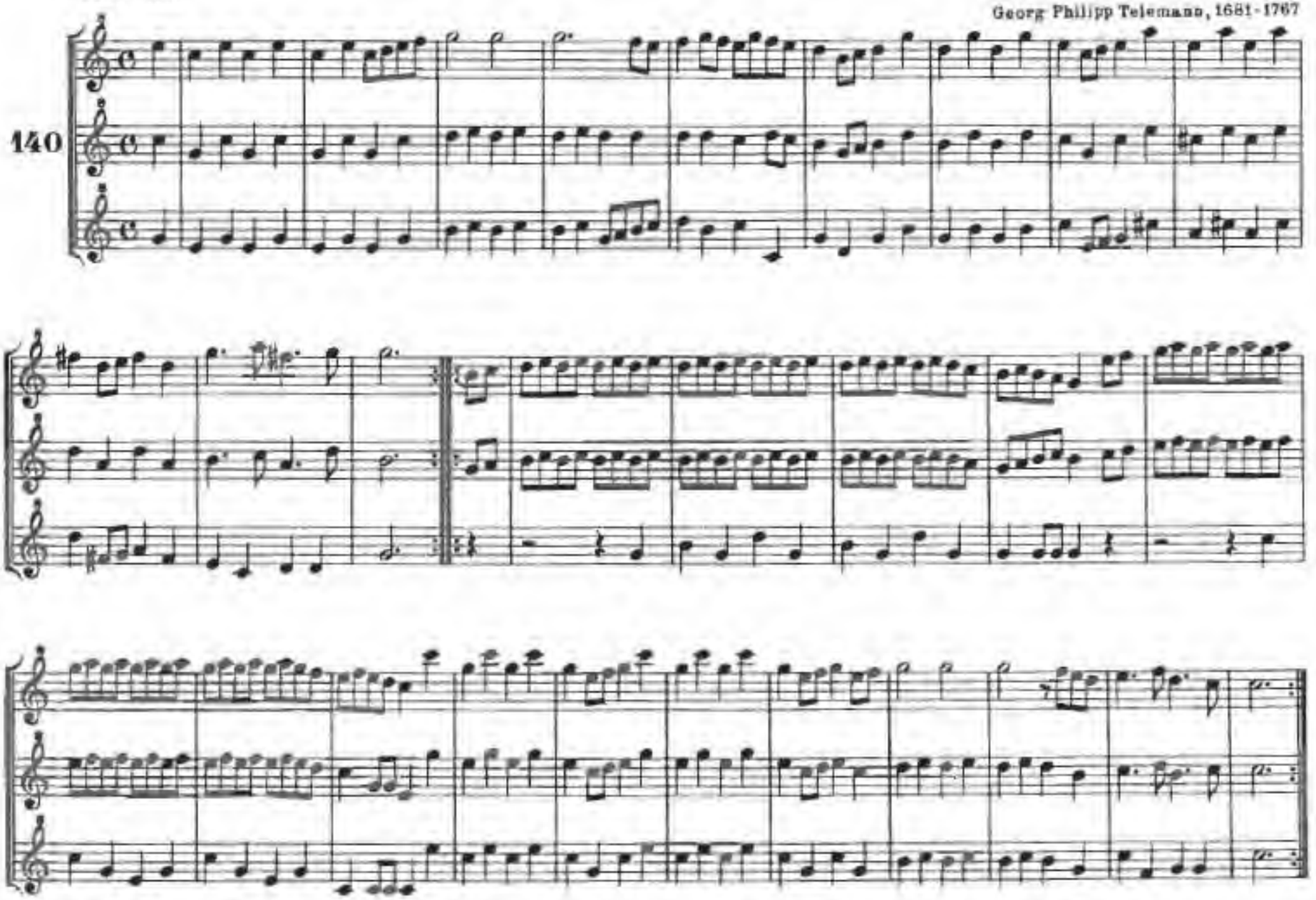
Preludio

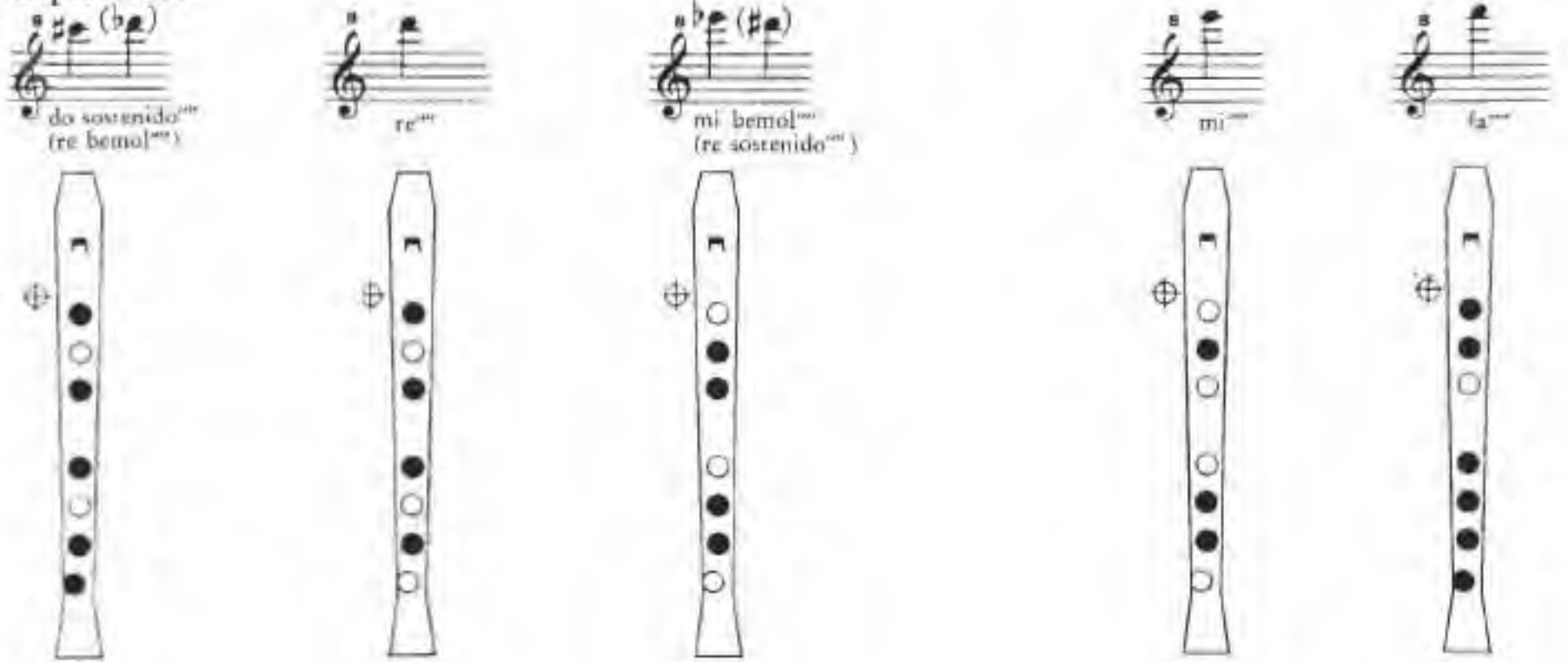
Antonio Vivaldi, 1675—1741



Tres viste

Georg Philipp Telemann, 1681 - 1767

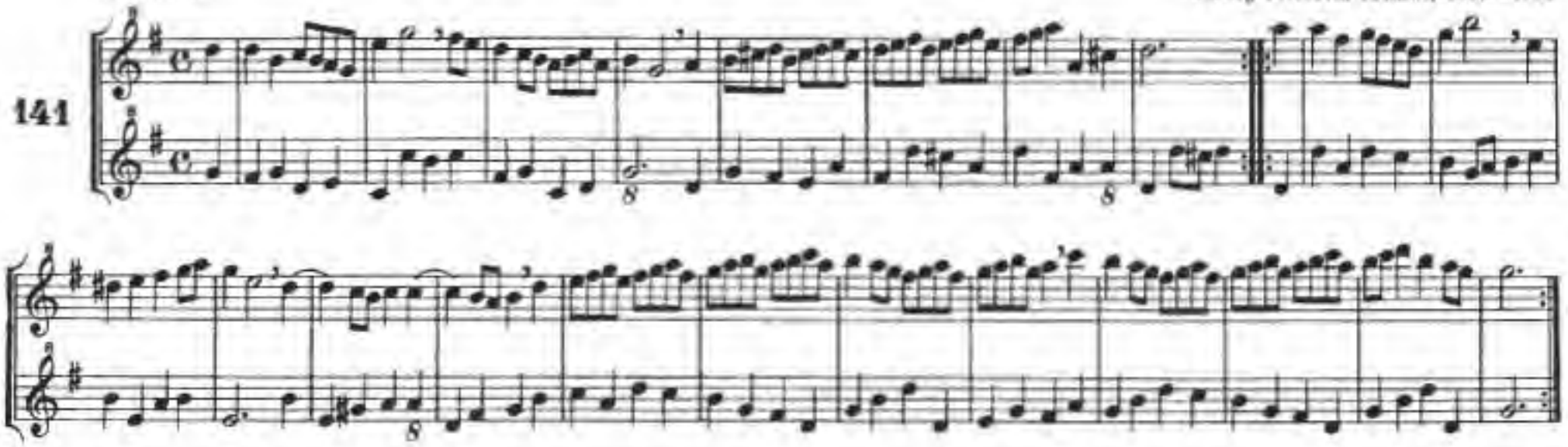



do sostenido''
(re bemol'')
re''
mi bemol''
(re sostenido'')
mi''
fa''

Bourrée

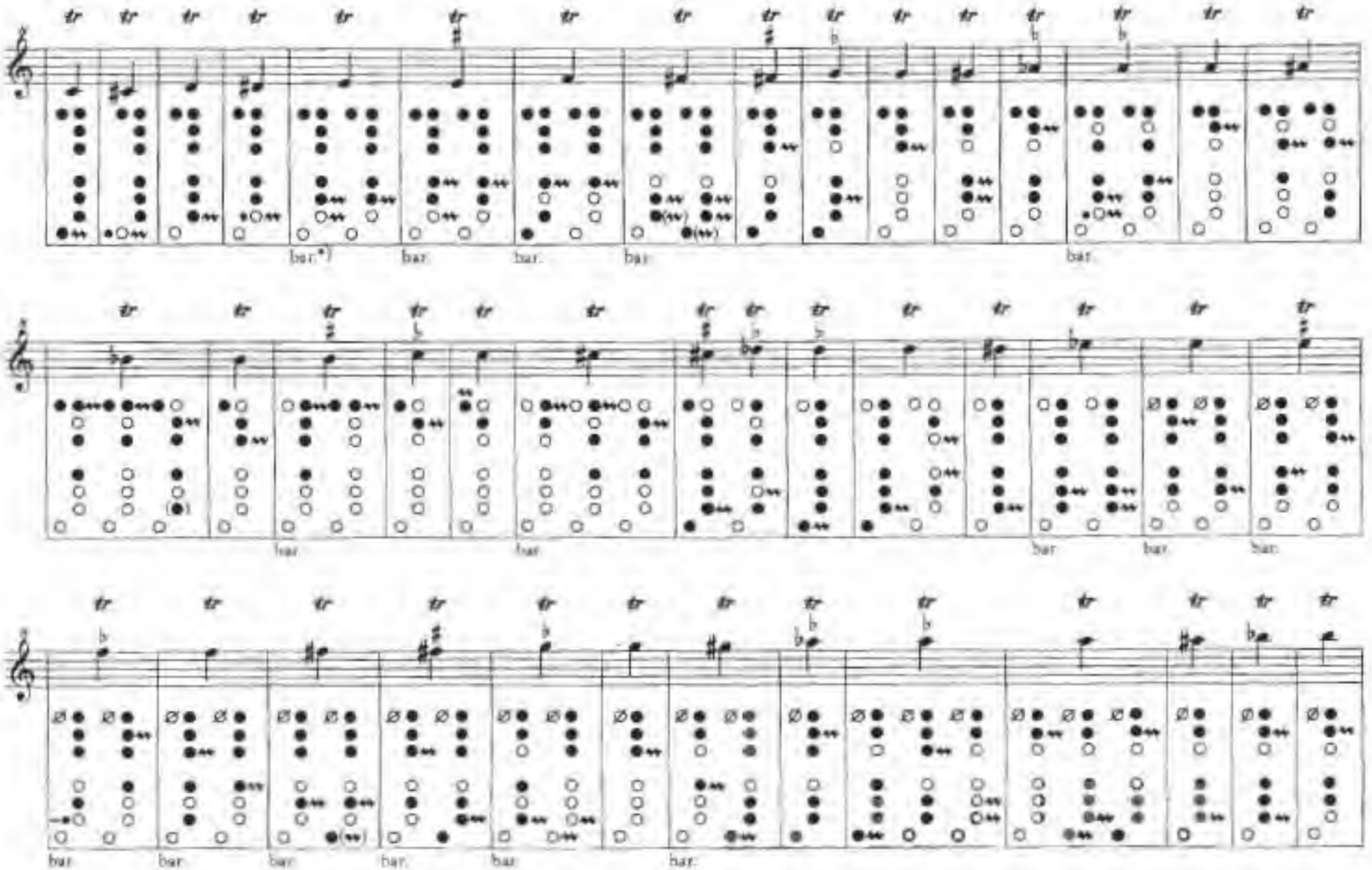
Georg Friedrich Händel, 1685—1759

141



El Trino

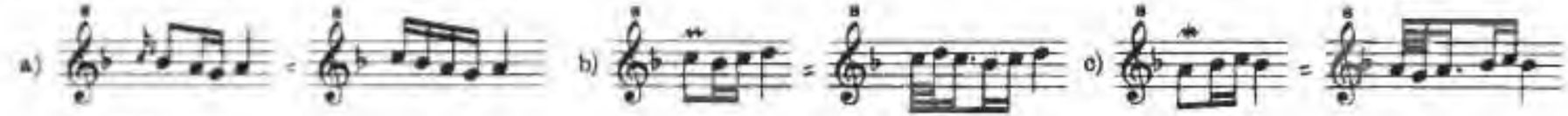
Si sobre una nota hay : tr, T ó +, la nota en cuestión debe interpretarse en trino con la nota diatónica superior, si no se indica otra cosa. En la música antigua el trino empieza siempre por la nota superior; debe ejecutarse solamente con un dedo o con dedos adyacentes. Para ello se precisan posiciones auxiliares que se indican en la siguiente tabla. Los agujeros señalados con ⌣ son agujeros para trino.



* Véase nota al pie de la página 8

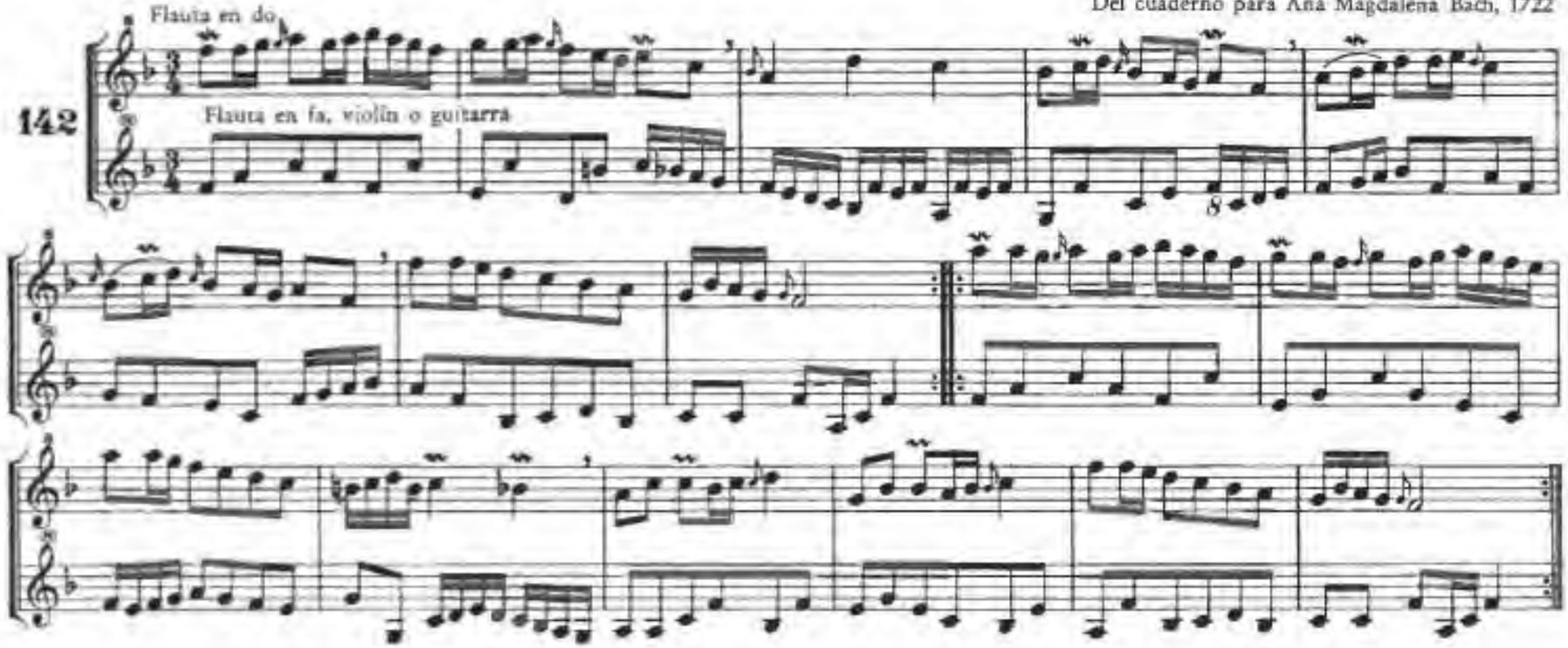
Otros Adornos

Sobrepasaríamos el ámbito de este curso si quisiéramos indicar detalladamente todos los adornos. Hemos escogido sólo tres: la apoyatura, el mordente superior y el mordente inferior. La apoyatura se presenta en forma de una nota más pequeña. En la música antigua recibe el valor que representa (ejemplo a). El mordente ascendente se indica por el signo: ~ . Su ejecución se señala en el ejemplo b. Si este signo tiene una rayita vertical, es un mordente inferior: ~ . Al contrario del mordente superior, se ejecuta en forma descendente (ejemplo c).



Polonesa

Del cuaderno para Ana Magdalena Bach, 1722



Epilogo

Una vez trabajado este curso recomendamos que por el segundo cuaderno se aprenda a tocar también con una flauta dulce en fa, ya que precisamente el cambio con diferentes flautas altas y, ante todo, la ejecución conjunta con flautas de distintas tesituras ofrece un gran encanto. Para ello adquiérase: Mönkemeyer, Manual para tocar la flauta dulce Contralto en fa', Moeck Verlag, Celle.